

Negotiating Power and Resistance in Mother–Daughter Conflict:
An Appraisal Analysis of Animated Films
(Perundingan Perundingan Kuasa dan Penentangan dalam Konflik Ibu-Anak Perempuan:
Analisis Appraisal Filem Animasi)

LAFZIATUL HILMI¹, ACENG RUHENDI SAIFULLAH^{1*}, SUSI SEPTAVIANA RAKHMAWATI¹
& YANTY WIRZA¹

¹ Universitas Pendidikan Indonesia, Indonesia

Received: 28 January 2026 / Accepted: 20 May 2026

ABSTRACT

Mother–daughter conflict has been widely discussed in family and communication studies, but linguistic analyses that explain how such conflict is constructed through language remain limited. This study aims to investigate how interpersonal conflict between mothers and daughters is constructed in two animated films, Brave (2012) and Turning Red (2022). A qualitative approach is used to explore how power relations, and emotional evaluations shape the intensity and escalation of conflict through a multi-layered linguistic analysis. Data were collected from purposively selected film scenes involving interpersonal conflict, including disagreement, interference, and negative emotion. The data were examined through content analysis, drawing on Systemic Functional Linguistics and the Appraisal theory. The findings show clear contrasts in how each film constructs conflict. In Brave, conflict is largely normative and reflected in the frequent use of prescriptive declaratives and high-value modality. Meanwhile, in Turning Red, conflict is more emotional and marked by repeated imperatives, pressured interrogatives, and strong inclination or prediction modality. Across both films, affect and judgement contribute to the escalation of tension by foregrounding emotional intensity and moral evaluation. Negative propriety in maternal speech and positive tenacity in daughters' resistance show how authority and autonomy are negotiated within the mediated discourse of these films

Keywords: mother–daughter conflict; interpersonal meaning; mood and modality; appraisal; animated film

ABSTRAK

Konflik ibu-anak perempuan telah dibincangkan secara meluas dalam kajian keluarga dan komunikasi, tetapi analisis linguistik yang menerangkan bagaimana konflik sedemikian dibina melalui bahasa masih terhad. Kajian ini bertujuan untuk menyasat bagaimana konflik interpersonal antara ibu dan anak perempuan dibina dalam dua filem animasi, Brave (2012) dan Turning Red (2022). Pendekatan kualitatif digunakan untuk meneroka bagaimana hubungan kuasa dan penilaian emosi membentuk intensiti dan peningkatan konflik melalui analisis linguistik berbilang lapisan. Data dikumpulkan daripada babak filem yang dipilih secara sengaja yang melibatkan konflik interpersonal, termasuk perselisihan faham, campur tangan dan emosi negatif. Data diperiksa melalui analisis kandungan dengan mengambil kira Linguistik Fungsional Sistemik dan teori Appraisal. Keputusan menunjukkan perbezaan yang jelas dalam bagaimana setiap filem membina konflik. Dalam Brave, konflik sebahagian besarnya bersifat normatif dan tercermin dalam penggunaan kerap deklaratif preskriptif dan modaliti bernilai tinggi. Sementara itu, dalam Turning Red, konflik lebih emosional dan ditandai dengan imperatif berulang, interogatif tertekan dan modaliti kecenderungan atau ramalan yang kuat. Merentasi kedua-dua filem, afek dan penghakiman menyumbang kepada peningkatan ketegangan dengan mengetengahkan intensiti emosi dan penilaian moral. Kesopanan (propriety) negatif dalam pertuturan ibu dan ketabahan (tenacity) positif dalam penentangan anak perempuan menunjukkan bagaimana autoriti dan autonomi dirundingkan dalam wacana yang dimediasi oleh filem-filem ini.

Kata kunci: konflik ibu-anak perempuan; makna interpersonal; mood dan modaliti; Appraisal; filem animasi

* Corresponding Author: acengruhendisaiFULLAH@UPI.EDU

INTRODUCTION

Interpersonal conflict within families is seen as a normal part of social life. Still, it remains one of the most sensitive areas of communication (Chiang et al., 2023; Oliinyk, 2021). In many cultural settings, conflict arises from opposing views and from daily exchanges in which expectations and emotions intersect (Hetland et al., 2024; Somaraju et al., 2022). This tendency is especially visible in mother–daughter relationships. Their communication often carries heavier symbolic and emotional meaning (McKone et al., 2021; Russell & Saebel, 1997). In many societies, including those in Asia, tension between mothers and adolescent daughters is seen as natural and nearly expected (Nguyen, 2011; Nguyen & Nguyen, 2023). People often accept disagreements between them as familiar patterns. These arise especially around family responsibilities, personal autonomy, or parental authority (Berkeley & Thomas-Mason, 2015). The recurring tension shows that conflict is not only personal but also socially constructed within family roles. These patterns shape how families negotiate closeness, boundaries, and hierarchy every day (Berkeley & Thomas-Mason, 2015; Hofer et al., 1999).

Within this broad social reality, mother–daughter communication shows a unique cycle often called *female continuousness* (Bassoff, 1987; Bernstein, 2004). This means women across generations reproduce similar emotional and communicative patterns, largely due to socialisation and shared expectations (Boyd, 1989; Hou et al., 2023). As daughters become adolescents, they challenge authority and seek autonomy. Yet, they often mirror their mothers' communication styles (Kuyel & Acar, 2025; Morris et al., 2021; Wahyuningtyas et al., 2023). Cultural norms about obedience, care, and moral responsibility reinforce this continuity (Berkeley & Thomas-Mason, 2015). So, disagreements over autonomy or household obligations go beyond simple disputes. They become intergenerational negotiations of values (Domingo, 2025). Understanding this cycle is essential for explaining why mother–daughter conflict is so deeply embedded in family discourse (Huang & Chen, 2024; Wu & Yeh, 2021).

Psychological and family communication research has long shown that mother–daughter relationships are more dynamic and more open to conflict than other parent–child dyads (Collins & Russel, 1991; Seiffge-Krenke, 1999). Studies consistently report that mothers communicate more frequently and more emotionally with their children, increasing both closeness and the likelihood of disagreement (Collins & Russel, 1991; Guerra-Santana et al., 2022). Compared with fathers, mothers tend to engage more in guidance, correction, and negotiation regarding daily routines and personal behaviour (Berkeley & Thomas-Mason, 2015). Because they commonly hold the primary role in caregiving and emotional management, their involvement creates more opportunities for tension to surface (Gyasi et al., 2023). Meanwhile, fathers are often described as maintaining greater emotional distance and playing a less active role in everyday communication (Putra et al., 2023). Another study also notes that fathers tend to avoid confrontation, allowing conflict to remain unexpressed in interactions with their children (Acar & Yalçıntaş, 2025). These differences help explain why mother–daughter conflict appears more visible and more intense than in other family relationships.

While such studies offer valuable insights, most focus on psychological or relational factors. This leaves the linguistic construction of conflict largely unexplored. In daily interaction, people make linguistic choices that can escalate or ease tension (Al-Badawi, 2024; Albelda Marco, 2024). This is especially true in mother–daughter conversations, where emotional closeness shapes how utterances are interpreted. Even a simple request, correction, or pause can trigger a defensive reaction, depending on wording and tone (Meier et al., 2021). Choices in address, modal verbs, or

intonation can signal authority, resistance, uncertainty, or disapproval. When these cues and speaker expectations do not match, conflict can quickly develop (Qi, 2023). Therefore, understanding conflict solely from psychological or relational perspectives misses important linguistic mechanisms that drive interaction (Zhao et al., 2022).

From a linguistic standpoint, Systemic Functional Linguistics (SFL) offers a framework for analysing the interpersonal meaning in mother–daughter interactions. By studying mood, modality, and evaluative expressions, SFL reveals how speakers negotiate power relations during conflict (Farhat & Gonçalves-Segundo, 2025; Liu, 2014). Choosing clause types like declarative, interrogative, or imperative can signal different levels of authority or resistance (Helliwell & Ebbelind, 2025; Miqdad Ijam & Kadhim Al-Ameedi, 2024). Modal expressions such as *must*, *should*, or *might* demonstrate how speakers position themselves in terms of certainty, obligation, or willingness (Puspita et al., 2023; Zhou, 2022). These linguistic features influence how individuals interpret each other’s intentions. Few studies use SFL to examine family conflict, leaving gaps in understanding how language builds interpersonal tension (Gu & Li, 2023; Kim & Carlin, 2025; Nweke, 2024). A deeper linguistic analysis is needed in family communication studies.

The reality of mother–daughter conflict is not only evident in daily life but also widely represented in film. Although film dialogue is scripted, it often mirrors real emotional dynamics and communication patterns that resonate with viewers (Farady Marta et al., 2023; French et al., 2023). Filmmakers commonly portray mother–daughter tension because it reflects experiences shared across cultural and generational backgrounds (Herrero & Escobar-Montero, 2024; Kratje & Setton, 2022; Y. Liu et al., 2023). When presented on screen, the exchanges between characters allow audiences to recognise patterns familiar from their own family interactions (Skobnikova, 2021). Through dialogue, tone, and emotional delivery, films capture the intensity and complexity of real-life conflict (Pells et al., 2022). As a result, cinematic representations can serve as meaningful resources for understanding how conflict is communicated (French et al., 2023; Guerra-Santana et al., 2022). This makes film a valuable medium for examining interpersonal dynamics that may be difficult to observe in everyday life.

Collecting natural data on family conflict poses ethical and practical challenges because such interactions are private and often spontaneous (Beaumont Viviane et al., 2001; Domingo, 2025; Farhat & Gonçalves-Segundo, 2025.). Films that portray mother–daughter conflict, therefore, offer an alternative source of data that is both accessible and linguistically rich (Kordestanchi et al., 2023; Skobnikova, 2021). The dialogue includes intentional choices in wording, sentence structure, and evaluative expressions that reveal how conflict is shaped and escalated (Hofer et al., 1999; Nurfairuz et al., 2023). Although scripted, film dialogue tends to reflect cultural norms and interaction styles recognisable to audiences (Pilan et al., 2024; Ramlee et al., 2025). Researchers can also revisit scenes repeatedly, enabling careful analysis of linguistic evidence related to power, stance, and emotional alignment (Druzhinin, 2021). For this reason, films provide a controlled yet realistic site for studying linguistic aspects of conflict (Hipson & Mohammad, 2021; Trifidya & Tiani, 2022). This methodological advantage strengthens their use in linguistic research.

Pixar’s *Brave* (2012) and *Turning Red* (2022) are two animated films that prominently feature conflict between mothers and their adolescent daughters (Bayar, 2022). Both films illustrate how communication in this relationship can shift rapidly from routine interaction to intense confrontation (Seiffge-Krenke, 1999). The conflict centres on issues many families can relate to, such as expectations, autonomy, and generational values (Hanifah, et al., 2023). Despite

differences in cultural setting and time period, the tension between mother and daughter in each film parallels real-life patterns of conflict. These films portray the mother–daughter bond as both emotionally close and vulnerable to misunderstanding (Jeon, 2023). Through their narratives, they show how emotional ties can fuel both connection and friction (Dundes, 2020; Tóth, 2017; Viswanath, 2017). As such, *Brave* and *Turning Red* offer compelling representations of how mother–daughter conflict is enacted and experienced.

Despite increased interest in mother–daughter conflict from psychology and family communication perspectives, a significant gap remains in understanding how linguistic choices shape conflict. Only a few studies examine how wording, modality, and evaluative expressions contribute to the emergence and escalation of tension. Yet these elements are central to constructing meaning during disagreement, especially in emotionally charged relationships. This gap is particularly relevant in mother–daughter interactions, where expectations and emotions are frequently expressed through subtle language choices. The present study responds to this gap by offering a linguistic analysis of mother–daughter conflict as represented in *Brave* and *Turning Red*. Through this approach, the study highlights that conflict is shaped not only by emotional and relational factors but also by linguistic choices.

Building on this gap, the present study has three main objectives. First, it aims to explore how conflict is constructed through choices of mood and modality within the interpersonal meaning framework of SFL. These grammatical choices reveal how speakers express certainty, obligation, or resistance during conflict episodes. Second, the study seeks to uncover the emotional and moral dimensions of conflict by analysing affective, judgmental, and other evaluative expressions. These linguistic features help explain how characters position themselves and interpret each other’s actions. Third, the study aims to map the tenor between mothers and daughters across the conflict sequences. By pursuing these three objectives, this study extends the application of the interpersonal metafunction to mediated family discourse and provides a more detailed analytical model for interpersonal meaning research. It is also expected to provide further insight into the psychological and relational aspects of family communication and serve as a useful methodological reference for future discourse studies.

REVIEW OF RELATED LITERATURE

INTERPERSONAL CONFLICT IN MOTHER-DAUGHTER RELATIONSHIP

The family serves as a primary relational space in which norms and roles are negotiated through ongoing, transactional communication. Because interactions are frequent and emotionally laden, conflict often emerges when expectations diverge. Interpersonal conflict arises from disagreement, interference, and negative emotion (Hartwick & Barki., 2004; Lee, 2006), all of which are common in parent–child exchanges where authority and autonomy intersect. In this sense, family communication becomes a key site for examining how conflict is linguistically constructed and managed within close relationships.

Family conflict has been examined from multiple disciplinary perspectives, showing how emotional closeness, role expectations, and daily interactions can produce recurring moments of strain (Fellmann, 2023; Majumder et al., 2024; Meyer & Sledge, 2022). Research in psychology and communication indicates that family disagreements are shaped by patterns of emotional expression, power dynamics, and how members respond to frustration or unmet expectations. Within this body of work, parent–child interactions are often identified as a rich site for

understanding how conflict unfolds, especially when children seek greater independence (Davies et al., 2023; Larsen & Barton, 2025; Seiffge-Krenke, 1999). Among these relationships, the mother–daughter dyad frequently shows heightened sensitivity and more intense negotiation, reflecting the deep emotional investment shared between them (Hofer et al., 1999; McKone et al., 2021).

Research shows that conflict between mothers and daughters increases as children enter adolescence, largely due to growing autonomy and shifting relational roles. Laursen and Collins (2004) note that during early childhood, conflict is often seen as part of guidance and socialisation, but becomes more intense as adolescents begin to resist parental rules and expectations. Pinquart & Silbereisen, (2002) found that adolescents display higher levels of autonomy in arguments with their mothers, demonstrating stronger confidence and the ability to assert their own positions. Their study also reports that mother–child closeness decreases around ages 11–13 and rises again at ages 14–16, indicating a developmental cycle of distancing and reconnection. They further highlight that adolescent girls tend to influence their mothers’ positions more than boys do, suggesting that girls engage in more active negotiation and social reasoning during conflict. Reed (2006) adds that the mother–daughter bond undergoes a long-term transformation, shaped by early emotional attachment but also by ambivalence and constraints that can create latent or unresolved tension. These findings show that mother–daughter conflict cannot be reduced to simple value disagreements, but reflects broader negotiations of power, identity, and emotional history across generations.

MOTHER-DAUGHTER CONFLICT IN ANIMATED DISCOURSE

Animated films such as *Brave* and *Turning Red* offer vivid representations of mother–daughter conflict by placing cultural expectations, emotional tension, and identity negotiation at the centre of their narratives (Bayar, 2022; Dundes, 2020). In *Brave* (2012), conflict arises from Merida’s refusal to follow royal traditions and her mother Elinor’s insistence on duty, creating a clash between personal freedom and cultural expectation. The contrast is reinforced through language and visual cues: Elinor speaks in formal, rule-oriented terms, while Merida uses more casual, resistant language, supported by dynamic actions such as archery and horseback riding. In *Turning Red* (2022), conflict emerges from Ming Lee’s strict expectations and Meilin’s desire for self-expression, intensified by cultural pressures surrounding honour and family reputation. Verbal interactions reveal Ming’s controlling directives and Meilin’s frustrated self-defence, while the visual metaphor of the red panda conveys the overwhelming emotions Meilin struggles to manage.

Understanding interpersonal conflict in mother–daughter relationships is essential for this study because it provides the social and developmental foundation for analysing how tension is communicated in the selected films. Research on family communication shows that conflict emerges from shifting roles, emotional expectations, and negotiations of autonomy, all of which are strongly reflected in mother–daughter dynamics (Herrero & Escobar-Montero, 2024; Skobnikova, 2021). Prior studies also demonstrate that adolescent girls often engage in more expressive, assertive, and relationally complex forms of conflict, making this dyad particularly suitable for examining interpersonal meaning (Berkeley & Thomas-Mason, 2015). The narratives in *Brave* and *Turning Red* mirror many of these real-world findings, portraying conflict as a mix of emotional struggle, cultural expectation, and identity formation (Jeon, 2023; McKone et al., 2021). These insights justify the focus on mother–daughter interactions in the present research and

highlight why their conflicts offer a rich site for linguistic analysis, especially when exploring how meaning is constructed through mood, modality, and appraisal.

THEORETICAL FRAMEWORK

SYSTEMIC FUNCTIONAL LINGUISTICS

Systemic Functional Linguistics (SFL) is a framework of understanding how language is used to make meaning (Banks, 2024; Cheng, 2024). This framework is organised around three metafunctions: ideational, interpersonal, and textual (Halliday & Matthiessen, 2014). This study primarily focuses on the interpersonal metafunction, examining how social relations, roles, and attitudes are enacted through language (Kuswoyo et al., 2021; Luthfiyati et al., 2024). In other words, interpersonal meaning enables speakers to negotiate authority, solidarity, and affective positioning in interaction (Adlington et al., 2025; Davidse & Simon-Vandenberg, 2008; Llinares & McCabe, 2023). Moreover, as the core of interpersonal meaning, tenor captures the social relations among participants, including status roles (relations of power), contact roles (degrees of familiarity), and sociometric roles (emotional alignment) (Halliday & Matthiessen, 2014). These dimensions make tenor particularly relevant for analysing family discourse, where intimacy often coexists with asymmetrical power relations.

In the interpersonal metafunction, mood realises the organisation of interaction at the clause level by structuring exchanges between speakers (Davidse & Simon-Vandenberg, 2008; Miqdad Ijam & Kadhim Al-Ameedi, 2024). Mood systems distinguish between different speech roles, such as giving or demanding information and goods and services, and are realised through configurations of Subject and Finite (Eggins, 2007; Emilia, 2014). Through mood choices, speakers position themselves in relation to others and play roles to show authority, compliance, challenge, or resistance (Surjowati et al., 2024). Since mood patterns are particularly salient in contexts of conflict, interrogatives, imperatives, and marked declaratives can function to control interaction, issue challenges, or escalate tension (Luthfiyati et al., 2024; Surjowati et al., 2024). Therefore, mood provides an important linguistic resource for examining how interpersonal roles are negotiated in conflict talk.

As a central resource in the interpersonal metafunction, mood signals how speakers position themselves and others within an interaction (Miqdad Ijam & Kadhim Al-Ameedi, 2024). Through word choices and orders in declarative, interrogative, and imperative forms, speakers display levels of control, challenge, resistance, or cooperation. In conflict situations, shifts in mood often indicate escalation, as participants move from statements to questions or commands that impose stronger interpersonal demands (Gu & Li, 2023; X. Zhao & Ni, 2024). Declaratives may express assertions or accusations, interrogatives may push for justification, and imperatives may reinforce authority or urgency. These grammatical patterns reveal how interpersonal roles are negotiated, challenged, or defended, making mood a key indicator of relational tension. In parent–child interactions, including mother–daughter exchanges, mood choices often reflect shifts between guidance, resistance, and emotional strain.

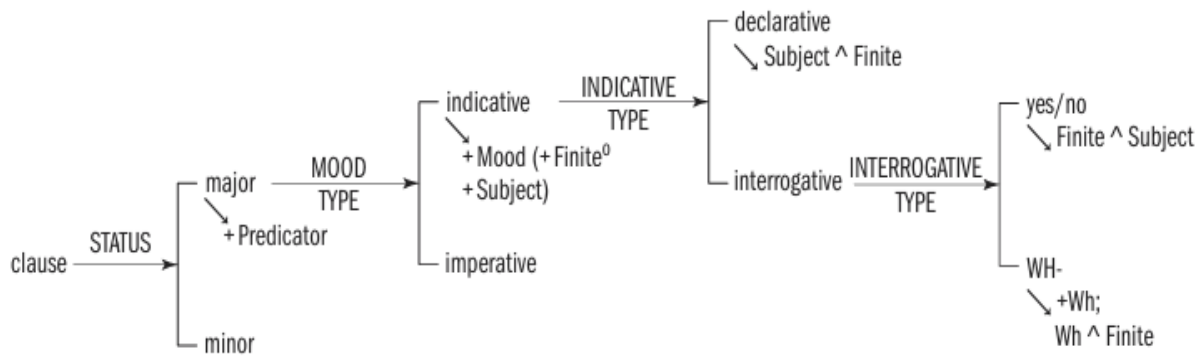


FIGURE 1. Mood system in SFL, adapted from Halliday & Matthiessen (2014)

After establishing interpersonal roles through mood, modality is then used to signal the extent to which those roles are committed to or resisted (Miqdad Ijam & Kadhim Al-Ameedi, 2024; Zhou, 2022). While mood is a grammatical notion, modality deals with a semantic notion that expresses speakers' judgments regarding obligation, inclination, probability, and usuality (Miqdad Ijam & Kadhim Al-Ameedi, 2024; Puspita et al., 2023; Saupi et al., 2025). High-obligation modality (such as *must*, *have to*, or *should*) often reflects stronger authority claims, while low-obligation or high-inclination forms can signal independence or refusal (Cheng, 2024). Similarly, expressions of certainty and probability help reveal the speaker's confidence or doubt, which may intensify or soften conflict. During moments of disagreement, modality becomes a tool for expressing personal stance, negotiating power, and managing interpersonal distance (Kim & Carlin, 2025). It means that modality allows speakers to encode degrees of commitment, authority, and certainty, thereby refining interpersonal positioning beyond basic speech roles (M. Liu, 2014). In interaction, high degrees of obligation or necessity often signal authoritative position, while lower modal values may indicate negotiation or resistance (Çepani & Rushiti, 2025). Studies in interpersonal discourse have demonstrated that modality plays a crucial role in the enactment of power relations and the management of disagreement. It particularly occurs in close relationships because expectations of compliance and autonomy coexist (Podosky, 2022; Saupi et al., 2025). Therefore, analysing modality provides insight into how speakers linguistically manage dominance, alignment, and resistance within interaction.

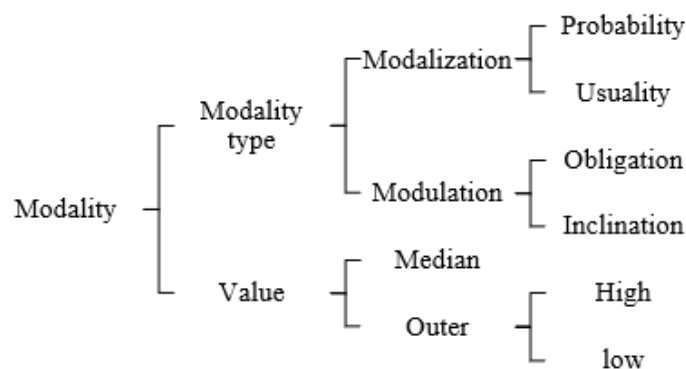


FIGURE 2. Modality Type and Value in SFL, adapted from Halliday & Matthiessen (2014)

The interpersonal metafunction in SFL is highly relevant to this study because it provides a systematic framework for examining how conflict is constructed through linguistic choices. By focusing on mood, modality, and tenor, SFL makes visible the interpersonal meanings that shape power, stance, and relational alignment in moments of tension (Cheng, 2024; Helliwell & Ebbelind, 2025). These grammatical resources are especially useful for analysing mother–daughter conflict, where shifts in authority and emotional distance often occur within a single exchange. Unlike broader psychological or sociological approaches, SFL reveals how such shifts are encoded directly in the grammar of interaction. Therefore, this framework provides a strong analytical base for understanding how the conflicts in *Brave* and *Turning Red* are enacted through dialogue and how interpersonal meanings contribute to the intensity of the relationships (Skobnikova, 2021). Through SFL, the study captures the subtle yet important linguistic patterns that define conflict talk in these animated films.

APPRAISAL THEORY

Appraisal Theory, developed within the tradition of Systemic Functional Linguistics, provides a framework for analysing how speakers express evaluation, emotion, and stance in discourse (Martin & White, 2005). It consists of three subsystems: Attitude, which concerns emotional and evaluative meanings; Engagement, which captures whether speakers open or close space for other voices; and Graduation, which indicates the degree of intensity or amplification in an expression (Cheng, 2024; Martin & White, 2005; Poucke, 2024). Together, these systems reveal how speakers align with or distance themselves from particular positions during interaction. In conflict situations, appraisal resources help show how emotions, moral judgments, and evaluations are communicated beyond the literal content of the message (Konat et al., 2024; Rybak & Angus, 2021).

Within the appraisal framework, Attitude is particularly relevant for analysing mother–daughter conflict because it captures how speakers express feelings, judgments, and evaluations during moments of tension (Himmawati et al., 2022; Kim & Carlin, 2025; Mirzaaghabeyk, 2022). Attitudinal meanings are central to interpersonal conflict, as it frequently involves emotional positioning and moral assessment of others' actions (Greschner et al., 2025; Li et al., 2025; Pawliszko, 2025). Attitude is realised through three categories: affect (emotions such as anger, frustration, or affection), judgment (evaluations of behaviour, responsibility, or character), and appreciation (assessments of actions or events) (Tenbrink & Williams, 2022). These categories help identify how participants express frustration, assert criticism, or defend their choices during a disagreement (Himmawati et al., 2022; C. Liu & Waltz, 2024). In conflict interactions, attitude choices often highlight shifts in emotional intensity and relational alignment, offering insight into how tension escalates or softens.

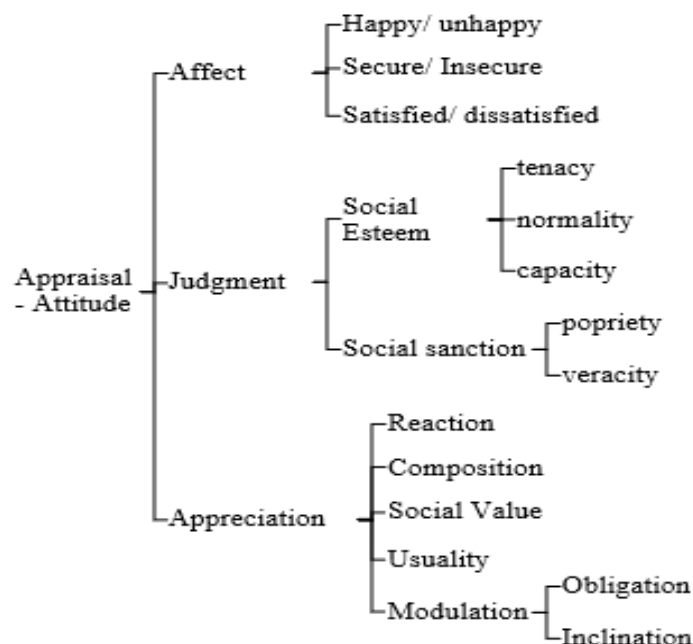


FIGURE 3. Attitudinal system of Appraisal, adapted from Martin & White (2005)

Therefore, Appraisal Theory is important for this study because it highlights the emotional and evaluative meanings that accompany mother–daughter conflict in the films. While the interpersonal metafunction explains how roles and power are negotiated grammatically, appraisal shows how feelings, judgments, and reactions shape the intensity of each interaction (Doran et al., 2024; Farhat, 2022; Martin & White, 2005). These evaluative choices help reveal why certain conflicts escalate and how characters position themselves emotionally (Greschner et al., 2025). Focusing on Attitude allows the analysis to capture the emotional depth of the exchanges in *Brave* and *Turning Red*, making appraisal a useful complement to the grammatical analysis.

METHODOLOGY

RESEARCH DESIGN

This study employs a qualitative research design using Qualitative Content Analysis (QCA) to investigate how mother–daughter conflict is linguistically constructed through interpersonal meaning. According to To et al. (2015), qualitative linguistic frameworks allow researchers to capture nuanced interpersonal processes that cannot be adequately represented through numerical analysis alone. This is further supported by Creswell & Poth (2016), who state that qualitative research is effective for exploring complex social phenomena that mainly focus on meaning and interpretation. The selection of QCA as the specific method is justified by its flexibility in examining both manifest and latent analysis of the discourse proposed by Bengtsson (2016). In this study, manifest analysis is applied to describe the visible surface structures of interaction through the system of Mood and Modality, since the focus is on what is explicitly stated in the film dialogues. Conversely, latent analysis is used to uncover the deep structure of the conflict by seeking the underlying interpersonal meanings, such as maternal authority and child resistance,

through the lens of Appraisal theory and SFL Tenor variables. This dual-layer approach ensures that findings are rigorously grounded in the linguistic text while accounting for the complex interpreted dynamics of intergenerational tension.

SOURCE OF DATA

The data for this study consist of scripted dialogues from two animated films, *Brave* (2012) and *Turning Red* (2022). Although the data were scripted and dramatized, they reflect socially recognisable patterns of interaction and can therefore serve as a valid source of linguistic data. Moreover, the controlled, repeatable nature of film dialogue allows systematic comparison across scenes and participants, which is advantageous for qualitative linguistic analysis. To ensure objective scene selection and address potential ambiguity, this study operationalizes Hartwick and Barki's (2004) criteria for interpersonal conflict; they are (1) disagreement: the cognitive component where participants perceive a difference in values, needs or opinions; (2) interference: the behavioural component that occurs when one party's action are perceived to obstruct the other's goals; and (3) negative emotion: the affective dimension characterized by manifestations of frustration, anger, or anxiety during the interaction. A scene was only included in the final dataset if it exhibited at least two of these indicators. It aims to ensure that the analysis of interactions captures substantive interpersonal conflict. To illustrate this procedural rationale, a sample scene selection justification is presented in Table 1.

TABLE 1. Sample scene selection

Scene / Film	Key Dialogue / Action	Conflict Indicators (Hartwick & Barki)	Selection Rationale
<i>Brave</i> (Scene 8)	Merida: "I'll be shooting for my own hand!"	Interference & Disagreement	Merida's action directly obstructs Elinor's diplomatic goal (tradition) through active behavioural interference.
<i>Turning Red</i> (Scene 17)	Meilin: "I'll never be like you!"	Negative Emotion & Disagreement	Shows intense emotional frustration and a cognitive rejection of maternal expectations.

DATA COLLECTION

The data for this study were collected by selecting conflict scenes based on the interpersonal conflict criteria proposed by Hartwick and Barki (2004) including disagreement, interference, and negative emotion. Using these indicators, 29 conflict-oriented scenes were purposively selected, comprising 12 from *Brave* and 17 from *Turning Red*. The selected scene interactions were transcribed orthographically and segmented into individual clauses, which serve as the primary unit of analysis. The total dataset comprises 427 clauses, with the distribution for *Brave* being 183 clauses (Elinor: 102; Merida: 81) and for *Turning Red* being 244 clauses (Ming: 155; Meilin: 89). This sample size provides a sufficient volume of interactional data to ensure saturation of the recurring interpersonal pattern identified within this specific dyad.

DATA ANALYSIS

In this study, the data were analysed using a qualitative content analysis framework by Bengtsson (2016) consisting of decontextualization, recontextualization, categorisation, and compilation stages. This framework was used to structure the analytical process, while linguistic interpretation

was guided by Systemic Functional Linguistics and Appraisal Theories to decode the construction of mother-daughter conflict. In the decontextualization stage, the 29 selected conflict-oriented scenes were transcribed and segmented into 427 individual clauses as the primary units of analysis. To facilitate cross-referencing during interpretation, each clause was assigned a unique identifier based on the film and participant role, such as *BR-Elinor* (mother in *Brave*), *BR-Merida* (daughter in *Brave*), *TR-Ming* (mother in *Turning Red*), and *TR-Meilin* (daughter in *Turning Red*).

In the next stage, the recontextualization stage, the identified units of analysis were re-examined alongside the original film dialogues to ensure that no relevant content was overlooked. This also ensured that the interpretation remained consistent with the broader narrative dynamics and Tenor variables (status, contact, and sociometric roles). Then, the categorisation stage employed both manifest and latent analyses to decode the layers of interpersonal meaning. A manifest analysis was conducted by coding clauses for Mood and Modality to describe the surface structures of maternal authority and speaker commitment. This was followed by a latent analysis using the Appraisal system to uncover the deep interpretive meanings of emotional alignment and moral regulation behind the conflict talk. In the Appraisal system, the focus was only on the Attitude element since attitudinal meanings are central to interpersonal conflict. This element consists of Affect (feelings of un/happiness, in/security, and dis/satisfaction), Judgment (evaluation of normality, capacity, tenacity, veracity, and propriety), and Appreciation (evaluation of reaction, composition, and valuation of product or process).

Finally, in the compilation stage, the interpersonal patterns identified in both films were synthesised and compared to highlight recurring or contrasting configurations of meaning regarding power, closeness, and resistance. Qualitative findings were supported by numerical presentations to illustrate the magnitude of linguistic phenomena. This was calculated by using the:

$$P = \frac{f}{N} \times 100\%$$

Where:

f represents the category frequency;
N is the total clauses per participant.

To illustrate this procedure, a sample of clause-level coding is presented in Table 2.

TABLE 2. Sample of clause-level coding of Mother-Daughter Conflict

Film-Speaker (Role)	Clause excerpt	Mood Type	Modality	Appraisal (attitude)	Tenor Interpretation
<i>BR-Elinor</i> (Mother)	<i>A princess <u>must</u> be knowledgeable about her kingdom.</i>	Declarative	Obligation (High)	Judgment (propriety, neg)	Enacting maternal authority through moral regulation and normative expectations.
<i>BR-Merida</i> (Daughter)	<i>I'd rather DIE than BE LIKE YOU</i>	Declarative	Inclination (high, neg)	Affect (Dissatisfaction, neg) Judgment (propriety, neg)	Expressing intense emotional resistance and rejecting the mother's life model.
<i>TR-Ming</i> (Mother)	<i>How <u>could</u> she do this to her own mother?</i>	Interrogative	Probability (Median)	Affect (dissatisfaction, neg) Judgment (Propriety, neg)	Using rhetorical questioning to enforce relational hierarchy and moral obligation.
<i>TR-Meilin</i> (Daughter)	<i>...and sorry, <u>LLL NEVER</u> BE LIKE YOU</i>	Declarative	Inclination (high, neg)	Affect (dissatisfaction, neg) Judgment (Propriety, neg)	Asserting autonomy through the definitive rejection of maternal expectations.

CODING RELIABILITY AND TRUSTWORTHINESS

To ensure the credibility of the findings and minimise the subjective interpretation, an intra-coded reliability test was conducted. A random sample representing 15% of the total dataset was re-coded by the researcher after a two-week interval. This assessment yielded an agreement percentage of 92%, with a Cohen’s Kappa score of 0.86. This result confirmed a high level of consistency and robustness in the linguistic categorisation.

FINDINGS

DISTRIBUTION OF MOOD TYPES

The analysis of mood and modality provides clear insight into how interpersonal meanings are constructed in the mother-daughter interactions in the films *Brave* and *Turning Red*. The analysis of mood types of the four participants in their roles as mothers and daughters reveals that the declarative is used dominantly by all participants, although their interpersonal functions differ significantly. Imperatives and interrogatives appear in unequal proportions, signalling different approaches to regulate behaviour, expressing stance or exerting pressure. Table 3 below presents the distributions of mood types of each participant.

TABLE 3. Distribution of Mood Types across Participant

Mood types	Participants							
	<i>BR-Elinor</i>		<i>BR-Merida</i>		<i>TR-Ming</i>		<i>TR-Meilin</i>	
	(f)	(%)	(f)	(%)	(f)	(%)	(f)	(%)
Declarative	60	58.82	45	55.6	68	43.87	45	50.56
Imperative	15	14.71	4	4.94	23	14.84	11	12.36
Interrogative	11	10.78	7	8.64	41	26.45	13	14.61
Minor Clause	16	15.69	25	30.86	23	14.84	20	22.47
Total	102	100	81	100	155	100	89	100

Table 3 shows that the mothers (*BR-Elinor* and *TR-Ming*) produce a higher proportion of imperatives than their daughters to exert behavioural control. Notably, *TR-Ming* utilises interrogatives extensively (26.45%), which function more as accusations and evaluative moves rather than genuine inquiries. These forms allow the mothers to manage the interaction and restrict their daughter’s response options, as illustrated in the following examples:

TABLE 4. Mood analysis of excerpts in scene 9 (*BR-Elinor*)

Function	Mood		Residue
	Subject	Finite	
Statement- asserting authority	<i>I</i>	<i>am</i>	<i>the Queen.</i>
Command- direct instruction	<i>You</i>		<i>listen to me</i>

The utterances expressed by *BR-Elinor* in Table 4 work together to construct a strong interpersonal stance of authority. The declarative ‘*I am the Queen.*’ asserts the institutional power and legitimises her role as the ultimate decision-maker. Furthermore, the following clause ‘*You listen to me.*’ realises a marked imperative that explicitly intensifies the command and removes any space for negotiation.

TABLE 5. Mood analysis of excerpts in Scene 3 and 14 (*TR-Ming*)

Function	Wh/Adjunct	Mood			Residue	
		Finite	Subject	Predicator	Complement	Adjunct
Question- Accusation inquiry		<i>Did</i>	<i>he</i>	<i>do</i>	<i>these things</i>	<i>to you</i>
Question- Accusation inquiry	<i>How</i>	<i>could</i>	<i>she</i>	<i>do</i>	<i>this</i>	<i>to her own mother</i>

The utterances expressed by *TR-Ming* in Table 5 do not operate as genuine information-seeking moves but rather as vehicles for suspicion, judgment, and moral pressure. The use of the finite ‘*did*’ in a yes-no question presupposes potential wrongdoing, compelling Meilin to take the responsibility. Moreover, the use of ‘*how*’, finite ‘*could*’ and adjunct ‘*to her own mother*’ constructs a judgement by invoking a cultural expectation of filial loyalty. These interrogatives function as accusatory moves that pressure the daughters to respond defensively.

In contrast to their mothers, the daughters in both films rely on mood choices that specifically encode resistance, stance-taking, and high-intensity emotional expression. As shown in Table 3, both *BR-Merida* and *TR-Meilin* utilise declarative clauses as their primary resources (over 50%) to assert personal boundaries and express dissatisfaction. Furthermore, minor clauses appear extensively in their dialogue, accounting for 30.86% of Merida’s utterances and 22.47% of Meilin’s. These numbers reflect brief but potential emotional reactions and the categorical refusal of maternal control. The examples of the daughters’ resistance strategies are presented in Table 6.

TABLE 6. Mood analysis of excerpts from *BR-Merida* (Scene 4) and *TR-Meilin* (Scene 15)

Participants	Function	Mood		Residue	
		Subject	Finite	Predicator	Complement
<i>BR-Merida</i>	<i>Statement- boundary assertion</i>	<i>You</i>	<i>can't</i>	<i>make</i>	<i>Me!</i>
<i>TR-Meilin</i>	<i>Statement- self assertion</i>	<i>I</i>	<i>am not</i>		<i>your little Mei-Mei anymore</i>

Table 6 reveals that both daughters employ declarative clauses not merely to provide information but also to challenge their mothers' institutional authority. *BR-Merida* utilises a negative finite (*can't*) to establish a firm interpersonal boundary and an assertive tone of refusal. Similarly, *TR-Meilin* redefines her identity position within the interaction through a relational declarative, which serves as a powerful resistance strategy to reject intergenerational expectations.

Beyond full clauses, the high frequency of minor clauses serves as a manifest indicator of latent emotional turbulence. For *BR-Merida*, minor clauses such as ‘*oh, mom*’, ‘*No*’, ‘*Dad?!*’, or ‘*what?!*’ signal frustration and halt the negotiation process without engaging in the mother’s logic. Meanwhile, in the high-tension interactions of *Turning Red*, *TR-Meilin* frequently employs the minor clause ‘*NO!*’ to project immediate discomfort and resistance toward *Ming’s* overprotective oversight. Consequently, these patterns indicate emotionally charged resistance and rejection of maternal control.

REALIZATION OF MODALITY

While mood choices establish the speech roles, modality further clarifies the interpersonal force and the degree of commitment behind the participants’ utterances. By indicating degrees of obligation, inclination, probability, and usuality, modality provides a multi-layered linguistic index

for understanding the enactment of power and the articulation of resistance within mother-daughter interactions. The distribution of modality types and values is presented in Table 7.

TABLE 7. Distribution of modality types and values across participants

Modality types		Participants							
		BR-Elinor		BR-Merida		TR-Ming		TR-Meilin	
		(f)	(%)	(f)	(%)	(f)	(%)	(f)	(%)
Modulation	Obligation	5	45.45	2	11.76	2	12.5	1	12.5
	Inclination	4	36.36	8	47.05	12	75	5	62.5
Modalization	Probability	1	9.09	6	35.29	1	6.25	2	25
	Usuality	1	9.09	1	5.88	1	6.25	0	0
Total		11	100	17	100	16	100	8	100

As shown in Table 7, the mothers utilise different modal strategies to assert authority. In *Brave*, BR-Elinor exhibits a heavy reliance on high-value obligation (45.45%), employing modals such as ‘must’ and ‘should’ to construct a non-negotiable relational stance. This pattern effectively legitimises her role as the regulator of behaviour based on royal tradition. In contrast, TR-Ming in *Turning Red* relies predominantly on inclination (75%) that reflects an intense personal determination to manage her daughter’s life. While she uses fewer direct obligation markers than BR-Elinor, TR-Ming’s modal choices often carry heavy evaluative force, using rhetorical inquiries to compel the daughter to accept responsibility or guilt. Examples of maternal modality are illustrated in Table 8.

TABLE 8. Analysis of Modality in Mothers’ Excerpts

Participant	Clause Excerpt	Modality Type	Value	Interpersonal Function
BR-Elinor	<i>A princess must be knowledgeable...</i>	Obligation	High	Enforcing behavioural norms
BR-Elinor	<i>A princess should not have weapons...</i>	Obligation	Median	Directing propriety/ compliance
TR-Ming	<i>How could she do this to her own mother?</i>	Inclination	Low	Invoking moral pressure

On the contrary, the daughters employ modality to articulate identity exploration and resistance against maternal demands. BR-Merida and TR-Meilin rely significantly on inclination and probability to state personal desires and establish boundaries. BR-Merida’s high frequency of probability (35.29%) indicates her attempts to negotiate meaning and explore alternative outcomes to the conflict. Both daughters use high-value negative inclination (*won’t*, *will never*) and median inclination (*would rather*) to signal categorical rejection of their mother’s expectations and life models. These expressions realise a relational rupture where the daughters’ search for individual autonomy overrides intergenerational loyalty. Examples of the daughters’ modal resistance are presented in Table 9.

TABLE 9. Analysis of modality in daughters’ excerpts

Participants	Clause Excerpt	Modality Type	Value	Interpersonal Function
BR-Merida	<i>I won’t go through with it!</i>	Inclination	High (Neg)	Firm refusal/Defiance
BR-Merida	<i>I’d rather DIE than BE LIKE YOU!</i>	Inclination	Median	Extreme emotional resistance
TR-Meilin	<i>I’LL NEVER BE LIKE YOU!</i>	Inclination	High (Neg)	Total rejection of expectations

ATTITUDINAL RESOURCES OF APPRAISAL SYSTEM

Further analysis on how interpersonal meanings shape the unfolding conflict is examined through the distribution of attitudinal resources, namely affect, judgment, and appreciation, across the mother and daughter roles in both films. The appraisal system reveals the evaluative orientations and offers critical insight into how mothers and daughters tend to interpret, assess, and emotionally experience the conflict. Table 10 presents the distribution of the three attitude types for all four characters, along with averaged profiles for mothers and daughters to highlight consistent generational tendencies across the two films

TABLE 10. Distribution of Attitudinal Resources across the Two Films

Attitudinal Resources	<i>BR-Elinor</i>		Mothers <i>TR-Ming</i>		Avg. Mother (%)	<i>BR-Merida</i>		Daughters <i>TR-Meilin</i>		Avg. Daughters (%)
	(f)	(%)	(f)	(%)		(f)	(%)	(f)	(%)	
Affect (emotion)	87	46.3	96	36.5	41.4	78	60.9	51	43.2	47.6
Judgment (ethics)	80	42.5	146	55.6	49.1	40	31.3	84	56.4	43.8
Appreciation (value)	21	11.2	21	7.9	9.5	10	7.8	14	9.4	8.6
Total tokens	188	100	263	100	100	128	100	149	100	100

As shown in Table 10, mothers display a normatively anchored evaluative profile dominated by judgment resources (Avg. 49.1%). The mother’s judgment is predominantly focused on propriety (assessing ethics and social expectations) and capacity (assessing the daughter’s maturity). For example, *BR-Elinor* frequently uses inscribed judgment of negative propriety to regulate behaviour, such as: “*A princess does not raise her voice*” (Scene 9), which appeals to rigid social standards. Similarly, *TR-Ming* evaluative stance often blends affect (insecurity/worry) with judgment (propriety) to enforce family loyalty. Her inquiry, “*Did he do these things to you?*” (Scene 3), reveals a protective but accusing stance that prioritises family reputation over the daughter’s personal feelings. This suggests that maternal conflict moves are linguistically constructed as the enforcement of moral gatekeeping and intergenerational duty.

In contrast, daughters rely more heavily on affect (Avg. 47.6%) to signal the emotional intensity of their resistance. Their affective resources are characterized by high frequencies of dissatisfaction and unhappiness. When daughters do employ judgment, it often functions as a counter-judgment to challenge the maternal authority or as a claim to tenacity (resoluteness) in asserting their own boundaries. This pattern is exemplified by *BR-Merida*’s sarcastic remark: “*I suppose a princess just does what she’s told!*” (Scene 4). This combines affect (frustration) with an invoked negative judgment of propriety against the traditional system *BR-Elinor* represents. Furthermore, *TR-Meilin* definitive declaration: “*Sorry, I’LL NEVER BE LIKE YOU!*” (Scene 17) utilizes high-intensity affect (happiness/ relief at rebellion) together with a rejection of maternal identity positions. Consequently, while mother use language to reinforce social norms and parental hierarchy, daughters employ affective and identity-based evaluations to intensify their claims for autonomy.

TENOR IN THE CONSTRUCTION OF MOTHER-DAUGHTER CONFLICT

Following the appraisal analysis, tenor is examined as the interpersonal configuration of how conflict unfolds to capture the relational dimensions of mother-daughter interaction. In this stage, elements such as institutional roles, power relations, degrees of interpersonal closeness, affective involvement and the value system are to show how participants negotiate authority and identity, brought together to show how participants negotiate authority, closeness and identity. Table 11 summarises the tenor features identified in both films.

TABLE 11. Tenor elements in mother-daughter conflict

Tenor Element	Mothers (<i>BR-Elinor</i> , <i>TR-Ming</i>)	Daughters (<i>BR-Merida</i> , <i>TR-Meilin</i>)
1. Institutional Roles	Parental authority, moral guardian, regulator of behaviour.	Child/adolescent negotiating autonomy and self-definition.
2. Status Roles (Power)	Higher status; uses declaratives, obligations, and judgement.	Lower status but increasingly resistant; challenges authority.
3. Contact (Interpersonal Closeness)	Begins from intimate closeness but creates distance through regulation; assumes closeness through compliance.	Moves between seeking closeness and pushing away; closeness tied to validation and freedom.
4. Affective Involvement (Sociometric Roles)	Controlled but high emotional investment (worry, disappointment).	High-intensity emotional expression (frustration, anger, hurt).
5. Values Imbued in the Interaction	Tradition, propriety, responsibility, family harmony.	Autonomy, authenticity, individuality, emotional honesty.

Table 11 reveals that conflicts are driven by divergent relational expectations. Mothers exercise authority through their institutional roles as moral gatekeepers, drawing on normative judgment to regulate their daughters' actions. This is evident in *BR-Elinor*'s remark, '*A princess should not have weapons.*' which positions her as the ultimate regulator of propriety. Similarly, *TR-Ming*'s assertion "*I put my family first!*" reinforces a hierarchical parental stance based on self-sacrifice and intergenerational duty

However, daughters use the interaction to renegotiate their relational position. The tension is amplified in how interpersonal closeness is enacted. In other words, the mothers in these films tend to construe closeness as stability through obedience, while daughters associate it with emotional recognition. The clash of values is linguistically manifested when *BR-Merida* claims, "*I'LL NEVER BE LIKE YOU!*" as a reflection of a significant emotional distance. *TR-Meilin* similarly rejects value alignment with '*I'm 13. DEAL WITH IT.*' which asserts an emerging individuality that destabilises the traditional hierarchy. Therefore, the relational tensions are not merely a result of disagreement but arise from fundamental differences in how each role interprets closeness, responsibility and autonomy.

DISCUSSION

The findings demonstrate that mother-daughter conflict in *Brave* and *Turning Red* is constructed through a complex layering of interpersonal meanings that simultaneously enact power, negotiate relational closeness, and generate resistance. This perspective aligns with discourse-oriented research that conceptualised family conflict as an interactional practice through which participants negotiate legitimacy and manage relational expectations (Clancy, 2018; Osisanwo & Akintaro, 2025). Moreover, to address concerns about the scripted nature of the data, this study argues that,

while film dialogues are dramatized, they function as socially recognisable models of family interaction. As Dynel (2011) argues, film discourse reflects naturalistic patterns to foster audience resonance. In this study, the scripted conflict enables a controlled observation of how interpersonal meanings are systematically enforced and resisted. Therefore, the findings are framed specifically as representations of conflict within mediated discourse rather than universal patterns of real-world interaction.

With respect to power, the findings show that the recurrent use of authoritative declaratives and obligation-oriented modality reinforces the representation of maternal authority as morally legitimized rather than merely interactionally dominant. Similar patterns of parental authority have been observed through corrective talk and monitoring practices (Frick & Palola, 2022; Osisanwo & Akintaro, 2025; Surjowati et al., 2024). However, this study contributes a more fine-grained linguistic account by showing how this authority is rooted in the ideology of the moral gatekeeper. This aligns with the findings of Saupi et al., (2025) that highlight how modal markers are used to project a speaker's stance and regulate the action of others. This is shown in how *BR-Elinor* uses high-value obligations to enforce royal protocols, whereas *TR-Ming* uses interrogative patterns to exert emotional oversight and moral pressure.

At the same time, the findings complicate a purely hierarchical interpretation by foregrounding the role of closeness in shaping conflict dynamics. According to Clancy (2018), conflict within close relationships operates under different norms that allow for greater emotional directness and evaluative intensity. In this study, disagreement was not necessarily evaluated as impolite because relational trust enabled participants to express opposing views without immediate relational rupture (Duan et al., 2025; Fernández-Amaya, 2019). The mother-daughter relationship is characterised by high familiarity and emotional proximity (Goslin & Koons-Beauchamp, 2023; Jeon, 2023). In this sense, mothers tend to construe closeness as alignment with family norms and compliance, whereas daughters interpret closeness as emotional recognition.

Within this relational context, resistance emerges as a key interpersonal response to maternal power. As García-Gómez (2018) suggests, disagreement is often sustained through countering strategies that keep conflict 'alive'. In the current data, daughter's resistance is not just a refusal of instructions but a manifestation of identity rupture. The high frequency of minor clauses and negative inclinations serves as a tool to stop negotiation and assert personal boundaries. Crucially, appraisal analysis reveals that resistance operates at the level of latent evaluation as much as at the level of exchange structure. While mood and modality index who controls the interaction, appraisal specifies what is being contested, namely moral legitimacy and emotional entitlement. This process of using appraisal to frame conflict aligns with (Pawliszko, 2025) who demonstrates how evaluative language is pivotal in shaping mediated narratives. The mother-daughter bond can be discursively constructed even in tension through shared evaluation (Creese & Blackledge, 2017). Similar to the findings of the present study, which highlight the centrality of moral judgement and emotional stance, Duan et al. (2025) argue that daughters' resistance frequently targets the evaluative framing imposed by mothers. Thus, this reinforces the finding that closeness does not eliminate confrontation but provides the relational context in which conflict becomes personally meaningful.

By foregrounding power, closeness and resistance as central constructs, this study advances research on family communication by demonstrating that conflict is actively constructed through interpersonal meaning-making. The integration of SFL and Appraisal theory offers a more granular account than traditional pragmatic studies by distinguishing between manifest power structures and latent emotional weights. This study provides a coherent explanatory model that bridges systemic functional linguistics and family communication research within the context of popular media.

CONCLUSION

This study demonstrates that mother–daughter conflict in *Brave* and *Turning Red* is not simply a clash of perspectives; rather, it results from a complex interplay among mood, modality, Appraisal, and tenor. The interpersonal metafunction analysis shows that the authority expressed by the mother in *Brave* is primarily shaped by normative, tradition-based control, whereas in *Turning Red*, it manifests as a more emotional, fluctuating, and protective pattern of power. Both daughters show resistance through specific linguistic choices that reflect their emotional refusal of maternal oversight. Across both films, conflict escalation tends to be signalled when mood shifts from declarative to imperative, when modality expresses stronger obligation or negative inclination, and when Appraisal reveals heightened affect or judgement of propriety.

Despite these findings, a key limitation of this study is its reliance on mediated scripted dialogue. The interpersonal patterns observed are often shaped by dramatic functions and may not necessarily equate to naturalistic family talk in real-world settings. Relational dimensions such as power and resistance in these narratives are prone to artistic amplification to serve the film's pedagogical and entertainment goals. Furthermore, this study focused exclusively on verbal interaction, whereas animated films contain rich multimodal cues, such as gesture and visual symbolism, that were used only as contextual support rather than analysed systematically.

For theoretical implication, this study extends the application of the interpersonal metafunction to family conflict in popular media, demonstrating that power dynamics and affective positioning can be mapped through a multi-layered linguistic framework. The integration of SFL and Appraisal reveals that affect and judgement function as strong indicators of conflict escalation, supporting linguistic research that emphasises the mutual reinforcement of emotional expression and social evaluation. Moreover, for practical implications, the analyses show that linguistic choices provide deeper insight into character psychology and relational tension than plot alone can reveal. Therefore, the analytical model used provides a viable framework for examining mediated representations of interpersonal conflict in audiovisual discourse.

ACKNOWLEDGEMENTS

The authors would like to acknowledge and express their deepest gratitude to *the Indonesian Education Scholarship (BPI)*, *Centre for Higher Education Funding and Assessment (PPAPT)*, and *Indonesian Endowment Fund for Education (LPDP)* for the scholarship grant and support provided for this research.

REFERENCES

- Acar, I. H., & Yağcıntaş, Z. (2025). Dyadic Examination of Children's Emotion Regulation in Family Context: Contributions of Coparenting and Parents' Self-Compassion. *Early Childhood Education Journal*, 1–18.
- Adlington, R., Quinn, F., Charteris, J., Rizk, N., & Volpe, C. R. (2025). Using interpersonal meaning making resources to build relationships and improve engagement in online teacher professional learning. *The Australian Educational Researcher*, 52(1), 255–274.
- Al-Badawi, M. (2024). Linguistic Strategies for Conflict Resolution and Decision-Making. In *Frontiers of Human Centricity in the Artificial Intelligence-Driven Society 5.0* (pp. 1379–1383). Springer.
- Albelda Marco, M. (2024). Factores comunicativos agravadores y moderadores del conflicto de pareja. *Culture, Language & Representation/Cultura, Lenguaje y Representación*, 35.
- Banks, D. (2024). Systemic functional linguistics: Advances and applications. In *Journal of World Languages* (Vol. 10, Number 1, pp. 1–8). De Gruyter Mouton. <https://doi.org/10.1515/jwl-2023-0083>
- Barki, H., & Hartwick, J. (2004). Conceptualizing the construct of interpersonal conflict. *The International Journal of Conflict Management*, 15, 216–244. <https://doi.org/10.1108/eb022913>.
- Bassoff, E. S. (1987). Mothering adolescent daughters: A psychodynamic perspective. *Journal of Counseling & Development*, 65(9), 471–474.
- Bayar, H. (2022). *Turning Red: Tradition, Repression, Mommy Issues, and a Millennial Way of Growing Up*. *Markets, Globalization & Development Review*, 7(1).
- Beaumont Viviane, S. L., Vasconcelos, C. B., & Ruggeri, M. (2001). Similarities And Differences In Mother-Daughter And Mother-Son Conversations During Preadolescence And Adolescence. In *Similarities And Differences Journal Of Language And Social Psychology* (Vol. 20, Number 4). Sage Publications.
- Bengtsson, M. (2016). How to plan and perform a qualitative study using content analysis. *NursingPlus Open*, 2, 8–14. <https://doi.org/10.1016/j.npls.2016.01.001>
- Berkeley, B., & Thomas-Mason, M. (2015). Mother-Daughter Conflict among 18 - 21 Years Old Adolescents: Structure, Causes and Management. *OALib*, 02(04), 1–8. <https://doi.org/10.4236/oalib.1101491>
- Bernstein, P. P. (2004). Mothers and daughters from today's psychoanalytic perspective. *Psychoanalytic Inquiry*, 24(5), 601–628.
- Bousfield, D. (2023). Stylistics, speech acts and im/politeness theory. In *The Routledge Handbook of Stylistics* (pp. 121–140). Routledge. <https://doi.org/10.4324/9780367568887-10>
- Boyd, C. J. (1989). Mothers and daughters: A discussion of theory and research. *Journal of Marriage and the Family*, 291–301.
- Çepani, A., & Rushiti, R. (2025). Modality in the Albanian language: A corpus-based analysis of administrative discourse. *Open Linguistics*, 11(1). <https://doi.org/10.1515/opli-2025-0061>
- Cheng, S. (2024). A review of interpersonal metafunction studies in systemic functional linguistics (2012–2022). *Journal of World Languages*, 10(3), 623–667.
- Chiang, S., Chen, W., & Liu, T. (2023). Emotional reactivity to daily family conflicts: Testing the within-person sensitization. *Journal of Research on Adolescence*, 33(1), 361–368.
- Clancy, B. (2018). Conflict in corpora: Investigating family conflict sequences using a corpus pragmatic approach. *Journal of Language Aggression and Conflict*, 6(2), 228–247.
- Collins, W. A. (n.d.). *Mother-Child and Father-Child Relationships in Middle Childhood and Adolescence: A Developmental Analysis*.
- Creese, A., & Blackledge, A. (2017). The “other woman” in a mother and daughter relationship: The case of Mami Ji. In *Language in Society* (Vol. 46, Number 2, pp. 185–206). Cambridge University Press. <https://doi.org/10.1017/S0047404516000993>
- Creswell, J. W., & Poth, C. N. (2016). *Qualitative inquiry and research design: Choosing among five approaches*. Sage publications.
- Davidse, K., & Simon-Vandenberg, A. M. (2008). Introduction: The realization of interpersonal meaning. In *Word* (Vol. 59, Numbers 1–2, pp. 3–23). International Linguistic Association. <https://doi.org/10.1080/00437956.2008.11432579>
- Davies, P. T., Pearson, J. K., Cao, V. T., & Sturge-Apple, M. L. (2023). Family-level antecedents of children's patterns of reactivity to interparental conflict: Testing the reformulation of emotional security theory. *Developmental Psychology*, 59(1), 99.
- Dittman, C. K., Sprajcer, M., & Turley, E. L. (2023). Revisiting gendered parenting of adolescents: understanding its effects on psychosocial development. *Current Psychology*, 42(28), 24569–24581.

- Domingo, P. (2025). Negotiating motherhood and authority: the experience of non-migrant wives in parenting their adolescent children from Filipino transnational families. *Frontiers in Sociology, 10*, 1656817.
- Doran, Y. J., Martin, J. R., & Herrington, M. (2024). Rethinking context: realisation, instantiation, and individuation in systemic functional linguistics. *Journal of World Languages, 10*(1), 177–220.
- Druzhinin, A. S. (2021). Motion Pictures as a Source of Empirical Language Data (A Case Study of Counterfactuals). *Vestnik Volgogradskogo Gosudarstvennogo Universiteta. Seriya 2, Iazykoznanie, 20*(3), 166–175.
- Duan, Y. R., Li, Y., & Wu, Y. Q. (2025). Communication Conflicts in Family Relationship: A Conversation Analysis of Mother-Daughter Mediation. *Journal of Pragmatics Research, 7*(2), 312–345. <https://doi.org/10.18326/jopr.v7i2.312-345>
- Dundes, L. (2020). The upshot on princess Merida in Disney/Pixar's *Brave*: Why the tomboy trajectory is off target. *Humanities, 9*(3), 83.
- Dynel, M. (2011). Stranger than fiction? A few methodological notes on linguistic research in film discourse. In *Brno Studies in English* (Vol. 37, Number 1, pp. 41–61). <https://doi.org/10.5817/BSE2011-1-3>
- Eggs, Suzanne. (2007). *An introduction to systemic functional linguistics*. Continuum.
- Emilia, E. (2014). Introducing functional grammar. *Bandung: Pustaka Jaya*.
- Farady Marta, R., Panggabean, H., & Amanda, M. (2023). *Family communication dynamics: equilibrium with dialectical tension in "Turning Red" film*. 7. <https://doi.org/10.25139/jsk.v7i1>
- Farhat, T. C. (2022). Towards a systemic functional approach to context collapse. *Linguistic Frontiers, 5*(2), 41–49.
- FARHAT, T. C., & GONÇALVES-SEGUNDO, P. R. (n.d.). *Repensando a DISTANCIA SOCIAL como sistema: fundamentos e descrições*.
- Fellmann, L. (2023). Effects of family interventions on interpersonal conflicts: A network perspective. *Journal of Social Work, 23*(3), 548–566.
- Fernández-Amaya, L. (2019). Disagreement and (im)politeness in a Spanish family members' WhatsApp group. *Russian Journal of Linguistics, 23*(4), 1065–1087. <https://doi.org/10.22363/2687-0088-2019-23-4-1065-1087>
- French, J. E., Lovatt, M., & Wright, V. (2023). Understanding nuance and ambivalence in intergenerational relationships through fiction. *The Gerontologist, 63*(10), 1619–1627.
- Frick, M., & Palola, E. (2022). Deontic Autonomy in Family Interaction. *Social Interaction. Video-Based Studies of Human Sociality, 5*(1). <https://doi.org/10.7146/si.v5i2.130870>
- García-Gómez, A. (2018). Managing conflict on WhatsApp. *Journal of Language Aggression and Conflict, 6*(2), 320–343. <https://doi.org/10.1075/jlac.00015.gar>
- Goslin, A., & Koons-Beauchamp, D. (2023). The Mother-Daughter Relationship and Daughter's Positive Body Image: A Systematic Review. In *Family Journal* (Vol. 31, Number 1, pp. 128–139). SAGE Publications Inc. <https://doi.org/10.1177/10664807221104109>
- Greschner, L., Bauer, M., Weber, S., & Klinger, R. (2025). Categorical Emotions or Appraisals-Which Emotion Model Explains Argument Convincingness Better? *ArXiv Preprint ArXiv:2511.07162*.
- Gu, T., & Li, W. (2023). Communication and Conflict: Interpersonal Metaphor in the Movie *Carnage*. *Editorial Board, 13*(5), 59.
- Guerra-Santana, M., Rodríguez-Pulido, J., & Artilles-Rodríguez, J. (2022). Communication between parents and their university offspring and sources of personal and social support. *International Journal of Sociology of Education, 11*(2).
- Gyasi, W. K., Kwarteng-Nantwi, E., & Dery, M. (2023). The "Bossman" Factor Influence on Family Communication: The Perception of Married Women. *Advances in Journalism and Communication, 11*(1), 74–91.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2013). *Halliday's introduction to functional grammar*. Routledge.
- Helliwell, T., & Ebbelind, A. (2025). Combining enactivism and systemic functional linguistics: a methodology for examining (mathematics teacher educator) language. *Journal of Mathematics Teacher Education, 28*(4), 829–850.
- Herrero, C., & Escobar-Montero, M. (2024). The "Imperfect"(Single) Mother in *La hija de un ladrón/A Thief's Daughter* (2019) and *Ama* (2019). In *The Routledge Handbook of Motherhood on Screen* (pp. 420–432). Routledge.
- Hetland, J., Bakker, A. B., Nielsen, M. B., Espevik, R., & Olsen, O. K. (2024). Daily interpersonal conflicts and daily negative and positive affect: exploring the moderating role of neuroticism. *Anxiety, Stress, & Coping, 37*(5), 632–650.
- Himmawati, D. R., Munandar, A., & Sajarwa, S. (2022). Inscribed Versus Invoked Attitudes: Appraisal Among Indonesian Teenagers in English Captions on Instagram. *PAROLE: Journal of Linguistics and Education, 12*(2), 162–176.

- Hipson, W. E., & Mohammad, S. M. (2021). Emotion dynamics in movie dialogues. *PloS One*, 16(9), e0256153.
- Hofer, M., Sassenberg, K., & Pikowsky, B. (1999). Discourse Asymmetries in Adolescent Daughters' Disputes with Mothers. In *INTERNATIONAL JOURNAL OF BEHAVIORAL DEVELOPMENT* (Vol. 23, Number 4).
- Hou, Y., Sutor, J. J., & Gilligan, M. (2023). Intergenerational transmission of relationship quality in later-life families. *Journal of Marriage and Family*, 85(2), 539–555.
- Huang, K.-J., & Chen, J.-H. (2024). Filial piety and the development of independence and interdependence during emerging adulthood: a longitudinal study of Taiwanese adolescents. *Journal of Youth and Adolescence*, 53(5), 1232–1243.
- Huang, Y., & Gong, H. (2022). Educational expectations of left-behind children in China: determinants and gender differences. *Applied Research in Quality of Life*, 17(5), 2501–2523.
- Jeon, S. (2023). Aging Mother–Adult Daughter Differentiation, Psychological Well-Being, and Parental Status. *Healthcare*, 11(13), 1865.
- Kim, Y., & Carlin, A. P. (2025). Emotion displays in “moments of conflict” in parent-child interaction. *Text & Talk*, 45(6), 749–774.
- Konat, B., Gajewska, E., & Rossa, W. (2024). Pathos in natural language argumentation: Emotional appeals and reactions. *Argumentation*, 38(3), 369–403.
- Kordestanchi, B., Sarkhosh, M., & Moafian, F. (2023). The gentle craft of saying “No” in Persian and English: A cross-cultural and cross-linguistic slant. *Russian Journal of Linguistics*, 27(3), 592–614.
- Kratje, J., & Setton, R. (2022). Deviations and Displacements of Motherhood: On Ana Katz's "Mi amiga del parque"(2015). *Mistral| Journal of Latin American Women's Intellectual & Cultural History*, 2(1), 86–101.
- Kuswoyo, H., Sujatna, E. T. S., Indrayani, L. M., Rido, A., & Macdonald, D. (2021). “Let's take a look...”: An investigation of directives as negotiating interpersonal meaning in engineering lectures. *Pertanika Journal of Social Sciences and Humanities*, 29(1), 47–69. <https://doi.org/10.47836/PJSSH.29.1.03>
- Kuyel, N., & Acar, M. (2025). High school and university students' reasoning about decision-making autonomy and parental authority legitimacy in child–mother conflicts. *British Journal of Developmental Psychology*.
- Larsen, N. B., & Barton, A. W. (2025). Topics of Conflict Across Family Subsystems. *Journal of Family Issues*, 46(1), 111–130.
- Lee, V. B. (2006). *Measuring social stressors in organizations: The development of the Interpersonal Conflict in Organizations Scale (ICOS)*.
- Li, L., Dreyfus, S., & Don, A. (2025). An appraisal analysis of judgement values on a Chinese political web forum. *Text & Talk*, 45(5), 633–655.
- Liu, C., & Waltz, K. (2024). Unveiling the tapestry of mother–child interactions through text mining and sentiment analysis. *International Journal of Behavioral Development*. <https://doi.org/10.1177/01650254241242662>
- Liu, M. (2014). Interactional pattern of discursive hegemony. *International Journal of English Linguistics*, 4(2), 38.
- Liu, Y., Wang, S., & Yuan, S. (2023). Evolving Dynamics: Mother-Daughter Relationships Among Overseas Chinese Women in Film (1980s-2020s). *Journal of Education, Humani*, 574–578.
- Llinares, A., & McCabe, A. (2023). Systemic functional linguistics: the perfect match for content and language integrated learning. In *International Journal of Bilingual Education and Bilingualism* (Vol. 26, Number 3, pp. 245–250). Routledge. <https://doi.org/10.1080/13670050.2019.1635985>
- Luthfiyati, D., Widyastuti, W., & Suhartono, S. (2024). *An Analysis of Systemic Functional Linguistics Interpersonal Meaning Representation in Classroom Interaction* (pp. 152–167). https://doi.org/10.2991/978-2-38476-333-7_13
- Majumder, P., Dorai, D. R., Gopinathan, B., Pal, A., Mozumder, A. H., Mallik, S., Ahmad, N., Badawy, A. S., & Changalasetty, S. B. (2024). *Balancing Acts: A Multi-Criteria Decision-Making Exploration of Psychological Factors in Marital Conflict and Intervention Strategies*.
- Martin, J. R., & White, P. R. (2003). *The language of evaluation* (Vol. 2). Springer.
- McKone, K. M. P., Woody, M. L., Ladouceur, C. D., & Silk, J. S. (2021). Mother-daughter mutual arousal escalation and emotion regulation in adolescence. *Research on Child and Adolescent Psychopathology*, 49(5), 615–628.
- Meier, T., Milek, A., Mehl, M. R., Nussbeck, F. W., Neysari, M., Bodenmann, G., Martin, M., Zemp, M., & Horn, A. B. (2021). I blame you, I hear you: Couples' pronoun use in conflict and dyadic coping. *Journal of Social and Personal Relationships*, 38(11), 3265–3287.
- Meyer, D., & Sledge, R. (2022). The relationship between conflict topics and romantic relationship dynamics. *Journal of Family Issues*, 43(2), 306–323.
- Miqdad Ijam, D. M., & Kadhim Al-Ameedi, R. T. (2024). A Systemic Functional Linguistic Analysis of Mood and Modality in One of Metcalfe's Novels. *Theory & Practice in Language Studies (TPLS)*, 14(5).

- Mirzaaghabeyk, M. (2022). Attitude system realization of news texts in light of appraisal theory. *Journal of Contemporary Language Research*, 1(1), 1–8.
- Morris, A. S., Ratliff, E. L., Cosgrove, K. T., & Steinberg, L. (2021). We know even more things: A decade review of parenting research. *Journal of Research on Adolescence*, 31(4), 870–888.
- Nguyen, H. thi. (2011). Boundary and alignment in multiparty conflict talk. *Journal of Pragmatics*, 43(6), 1755–1771. <https://doi.org/10.1016/j.pragma.2010.11.003>
- Nguyen, T. H. H., & Nguyen, T. N. T. (2023). Parent-adolescent conflict: an exploration from the perspective of Vietnamese adolescents. *Frontiers in Psychology*, 14, 1243494.
- Nurfairuz, M. R., Hardini, T. I., & Gumilar, D. (2023). Language use in 'Loin du Périph': A sociopragmatic study of characters. *Diksi*, 31(2), 131–142.
- Nweke, L. C. (2024). A Systemic functional linguistic analysis of spousal conflictual language in a Nigerian play. *European Journal of English Language and Literature Studies*, 12(2), 27–38.
- Oliinyk, O. (2021). Choice of Behavior Strategies for Spouses in Resolving Family Conflicts. *Humanities Studios: Pedagogy, Psychology, Philosophy*, 12(3), 43–49.
- Osisanwo, A., & Akintaro, S. (2025). Contextual Triggers of Family Conflicts in Folake Amanfo's Celebrity Marriage and Caliph Uzar's After Knot. *Howard Journal of Communications*, 36(3), 270–285. <https://doi.org/10.1080/10646175.2024.2345650>
- Pawliszko, J. (2025). Framing the Russian-Ukrainian Conflict: The Role of Metaphor, Nominalization, and Appraisal in Shaping Media Narratives. *GEMA Online Journal of Language Studies*, 25(1), 156–175. <https://doi.org/10.17576/gema-2025-2501-09>
- Pells, K., Breed, A., Uwihoreye, C., Ndushabandi, E., Elliott, M., & Nzahabwanayo, S. (2022). 'No-one can tell a story better than the one who lived it': Reworking constructions of childhood and trauma through the arts in rwanda. *Culture, Medicine, and Psychiatry*, 46(3), 632–653.
- Pilan, I., Prévot, L., Buschmeier, H., & Lison, P. (2024). Conversational feedback in scripted versus spontaneous dialogues: A comparative analysis. *Proceedings of the 25th Annual Meeting of the Special Interest Group on Discourse and Dialogue*, 440–457.
- Pinquart, M., & Silbereisen, R. K. (2002). Changes in adolescents' and mothers' autonomy and connectedness in conflict discussions: An observation study. *Journal of Adolescence*, 25(5), 509–522.
- Podosky, P.-M. C. (2022). Agency, power, and injustice in metalinguistic disagreement. *The Philosophical Quarterly*, 72(2), 441–464.
- Poucke, M. Van. (2024). 'Do not parade your ignorance': Negation as a power tool of toxic geek masculinity. *SN Social Sciences*, 4(2), 37.
- Puspita, A., Fitriati, S. W., & Widhiyanto, W. (2023). The Realization of Mood and Modality by English Conversations Video in the YouTube Channel. *English Education Journal*, 13(2), 301–309.
- Putra, A., Hatimah, I., Wahyudin, U., & Saripah, I. (2023). Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini Gender Phenomenology: Interaction and Parenting Style for Early Children In The Family. *Universitas Bengkulu*, 7(5). <https://doi.org/10.31004/obsesi.v7i5.5385>
- Qi, J. (2023). Interpretation of Cultural Conflict in The Joy Luck Club from Perspective of High-context and Low-context Cultures. *SHS Web of Conferences*, 171, 02016.
- Ramlee, N. S., Zaraini, N. S., Isa, I. A. M., Kamal, M. A. A., Khaidzir, M. F. S., & Abdullah, N. E. (2025). A Pragmatic Analysis of Politeness Strategies in the Film "Glass Onion: A Knives Out Mystery". *International Journal of Research and Innovation in Applied Science*, 9(24), 701–707.
- Reed, K. (2006). Mothers and daughters. *Journal of the American Psychoanalytic Association*, 54(4), 1245–1256.
- Russell, A., & Saebel, J. (1997). Mother-Son, Mother-Daughter, Father-Son, and Father-Daughter: Are They Distinct Relationships? In *DEVELOPMENTAL REVIEW* (Vol. 17). Thompson & Walker.
- Rybak, N., & Angus, D. J. (2021). Tracking conflict and emotions with a computational qualitative discourse analytic support approach. *Plos One*, 16(5), e0251186.
- Saupi, N. D., Jaafar, M. F., & Yusof, M. (2025). Malaysians' Voices on Operation Al-Aqsa: A Modality Analysis of Editorial Letters. *GEMA Online Journal of Language Studies*, 25(1), 56–74. <https://doi.org/10.17576/gema-2025-2501-04>
- Seiffge-Krenkel, I. (1999). Families with Daughters, Families with Sons: Different Challenges for Family Relationships and Marital Satisfaction? In *Journal of Youth and Adolescence* (Vol. 28, Number 3).
- Skobnikova, O. (2021). Lingual characteristics of parental communication in family film texts. *International Journal of Philology*, 3(25), 31–35.

- Somaraju, A. V., Griffin, D. J., Olenick, J., Chang, C.-H. D., & Kozlowski, S. W. J. (2022). The dynamic nature of interpersonal conflict and psychological strain in extreme work settings. *Journal of Occupational Health Psychology, 27*(1), 53.
- Sun, J., Yin, Y., Zhang, J., & Li, Y. (2025). Assessing the role of parent-child conflict and closeness in children's depression: insights from a meta-analysis. *Child and Adolescent Psychiatry and Mental Health, 19*(1), 105.
- Surjowati, R., Wirawati, B., Shalsadita, R. T., & Achmad, S. A. (2024). Mood and Modalities Revealing Teacher's Power in EFL Classroom Discourse: Critical Discourse Analysis. In *Reviews: English Language Education Reviews* (Vol. 4, Number 2).
- Tenbrink, T., & Williams, A. J. (2022). Linguistic expression of place appreciation in English and Welsh: A case study in North Wales. *Journal of Spatial Information Science, 24*(1), 87–114.
- To, V., Lê, Q., & Lê, T. (2015). Applying Halliday's linguistic theory in qualitative data analysis. *Qualitative Research Journal, 15*(2), 135–146. <https://doi.org/10.1108/QRJ-11-2014-0059>
- Tóth, Z. A. (2017). Disney's violent women: In quest of a 'fully real' violent woman in American cinema. *Brno Studies in English, 43*(1), 185–212.
- Trifidya, M., & Tiani, R. (2022). Morphosyntec in Verbal Messages Angry Expressions in The Film Dua Garis Biru. *E3S Web of Conferences, 359*, 03022.
- Viswanath, T. (2017). "Sorry, I don't speak bear'voice, agency, and the mother-daughter relationship in Disney-Pixar's" *Brave*". *Papers: Explorations into Children's Literature, 25*(1), 1–22.
- Wahyuningtyas, B. P., Asteria, D., & Sunarto. (2023). The Accommodation of Communication in the Family as an Adjustment of Cultural Values between Generations. *Social Sciences, 12*(12), 653.
- Wu, C.-W., & Yeh, K.-H. (2021). Self-sacrifice is not the only way to practice filial piety for Chinese adolescents in conflict with their parents. *Frontiers in Psychology, 12*, 661335.
- Zhao, J., Song, T., Song, X., & Bai, Y. (2022). Analysis on the linguistic features of conflict discourse in mathematical cooperation problem solving in China. *Frontiers in Psychology, 13*, 945909.
- Zhou, J. (2022). Evidentiality and other types readjusted: Interpersonal modality revisited. *Journal of World Languages, 8*(1), 119–140.

ABOUT THE AUTHORS

Lafziatul Hilmi is a doctoral candidate at Linguistics Department of Universitas Pendidikan Indonesia. Her research focuses on interpersonal meaning and conflict in family communication. She is especially interested in mother-daughter relationship as represented in contemporary animated films that combine linguistic analysis with multimodal dan audiovisual translation perspectives.

Aceng Ruhendi Saifullah is a Professor of Linguistics at Universitas Pendidikan Indonesia. His academic expertise includes forensic linguistics, semiotics, pragmatics, semantics, and critical discourse analysis, with a sustained focus on the relationship between language, meaning, and social practice.

Susi Septaviana Rakhmawati is a faculty member of English Education Department of Universitas Pendidikan Indonesia. Her academic interests encompass interpreting and translation studies, English as a Foreign Language (EFL), and language education.

Yanty Wirza is a faculty member of English Education Department of Universitas Pendidikan Indonesia. Her scholarly interest English Language Teaching (ELT), literacy studies, sociolinguistics and second language (L2) identity.