

CHAPTER V

CONCLUSION

The chapter consists of two parts. The first part discusses the conclusion based analysis in chapter four. The second part includes suggestions for other researchers on the same topics.

5.1 Conclusion

This research analyzes how the mother-daughter relationship is depicted in Pixar's movie *Brave* (2012). Based discussion, it can be inferred that the relationship between Queen Elinor and Merida is depicted as positively progressive as it goes through a transition which is relevant to the situation of modern society.

At the movie's beginning, Queen Elinor is depicted as a regulator mother. She believes she knows best. Thus, she develops routines for Merida to follow, limits communication, and regulates Merida's gratification. This mothering approach led Merida to form a dismissing attachment characterized by Merida's hostility, trust issues, individuation, and undervaluing relationship. Thus, the initial mother-daughter relationship lacks emotional closeness. As Queen Elinor and Merida spend a lot of time together, Elinor shifts to be a Facilitator Mother. She is responsive to Merida's emotional needs, happy to fulfill her wish, and willing to adjust herself to Merida's rhythm. As a result, Merida develops a secure attachment, characterized by her comfortability and security

around her mother, as well as her growth of love. This indicates that there is positive progress in terms of closeness in their relationship. Therefore, the findings present important insight that to make children feel secure around the parents and develop a healthy and good relationship with them, parents need to be more responsive and flexible in adjusting themselves to children's needs and perspective, so the children would not feel rejected and eventually establish emotional distance towards the parents.

Merida's story looks unrealistic, as she successfully challenges traditional Middle Ages norms that were deeply rooted in the society, such as marriage and feminine activities. Hall (2021) stated that women in Middle Age were tutored mainly in domestic places or a nunnery. Ward (2014), In the Middle Ages, the children of nobles were planned to be married from a young age. However, it is important to highlight that Pixar's *Brave* was targeting modern society. It is relevant because the modern world sees the demand for liberty as the core value of human existence and dignity Srivastava (2023). Thus, the movie encourages mother to endorse children's freedom and adjust their mothering style to modern society

In addition, by analyzing *Brave* (2012) we can assume that a children's animated movie holds a broad issue that can be criticized. *Brave* is a movie by Disney's Pixar studio. Streich (2002) explained that Disney portrays itself as simply a provider of innocent entertainment products, reflected as pure, good, and clean for children. *Brave* (2012) challenges this idea by presenting a

psychological issue between mother and daughter and mentioning how culture and the construction of gender division influence it. It can also be inferred that Children's animated movies, like Disney, can also be a proper tool to introduce children to any social issues because animated films lightly present stories that are educational and contain moral messages that are easier to capture. (Dwimursito et al., 2022)

5.2 Suggestions

Based on the conclusion above, the researcher came up with the following suggestion.

1. This research features content related to the mother and daughter relationship, highlighting the dynamic happening within the relationship, so another theory that focuses on human relationships with each other can be applicable to explore the same topic, such as Family Interactions Relationship Theory and Family System Theory.
2. It is also found that the imagery in this movie is highly impactful in presenting the issue, so it is also recommended to use theories such as visual grammar and cinematography theory in analyzing a movie