

**MALEFICENT: FROM THE MATRIARCH TO THE SCORNED WOMAN  
(PSYCHOLINGUISTIC IMAGE)**

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The productive types of voluminous literary texts understanding associated with the definition of subtext, motives of the author and characters are mastered by philological students in a rather limited degree and this fact necessitates following studying underlying mechanisms of these processes functioning and developing tools for its targeted progress [1, p. 364]. The research thus focuses on psycholinguistic analysis of a film character speech to enhance the philology students' awareness of both the psychological archetypes and linguistic units. Conscious definition of the correlation between the indicated notions deepens the students' cognitive skills, listening, reading and speech competence.

The discipline of film studies has recently seen the fledgling rise of Jungian film theory. Since the 1970s Freud-Lacanian framework has been cemented into one of the dominant tools in film studies while other psychoanalytic approaches have been marginalized. Film studies have recently begun to employ Jung's concept of archetypes prototypical characters which play the role of blueprint in constructing clear-cut characters [2, p. 14].

Archetypes are not inborn ideas, but typical forms of behaviour which, once they become conscious, naturally present themselves as ideas and images, like everything else that becomes a content of consciousness [3, p. 16].

The concept of the archetype may provide important explanations of how people respond to other people, story characters, and media [4, p. 307]. In neo-archetypal theory, archetypes possess five key characteristics. Specifically, archetypes: (a) are story characters, (b) are represented psychologically as mental models like self- and other-schemas and prototypes, and (c) often elicit intense emotional responses when encountered. Also, such archetypes (d) operate at an automatic or unconscious level, and (e) are culturally enduring so as to be easily learned and widely recognizable [4, p. 308].

The aim of the research is to identify the elements of the psycholinguistic image of the leading character in the dark fantasy adventure film *Maleficent* directed by Robert Stromberg (2014). The task consists of two stages, at the first of which I identify the psychological characteristics of the character to determine to which of the archetypes *Maleficent* belongs. As the basis, I take the classification of film archetypes by V. Schmidt [5, p. 81-87]. At the second stage, I distinguish the speech peculiarities of the character that reflex her psychological image.

This paper explores 98 *Maleficent*'s turns of dialogues in the film. According to V. Schmidt's classification, *Maleficent* belongs first to the Matriarch archetype and later in the plot to the Scorned Woman archetype. These archetypes are representations of the powerful goddess of marriage and fertility Hera, being respectively her heroic and villainous embodiments. There are several crucial characteristics revealed by speech elements.

1) The Matriarch is the character who rules either her family or her company. She treats those who belong to the (surrogate) family with love and care, she protects them and dotes on their needs but at the same time, she demands respect from them. From the very beginning of the film, we see young *Maleficent* as the one who is in charge. The other fairies and magical creatures look up to her and trust her to make crucial decisions.

As the Matriarch, she freely expresses her opinion: *MALEFICENT: I love your cap!* [6, 00:02:22] / *That's extremely rude* [6, 00:04:09]. She gives orders: *MALEFICENT: No. No, don't do it!* [6, 00:02:29] / *Come out this instant!* [6, 00:04:23] / *You have to give it back* [6, 00:05:01]. She asks wh-questions that require answers, as she is sure she has this authority and her questions will be answered: *MALEFICENT: What's all the fuss about?* [6, 00:03:07] / *Tell me what?* [6, 00:03:19] / *Who are you?* [6, 00:04:48]. She makes judgments and takes decisions: *MALEFICENT: I believe he's just a boy* [5, 00:04:41] / *It's not right to steal, but we don't kill people for it* [6, 00:04:17]

2) The Matriarch can be very supportive and giving when she wants to be, and she expects the same in return. In the first scene with *Maleficent*, we see how she heals the broken tree branch by her magic. It demonstrates us her compassion and care for all living things in the Moors. Later, when she needs the tree giants to fight alongside her, she commands them during

the battle. The Matriarch will save any innocent soul who needs a strong person to help. In return, she sees that the debt is paid. Being the Matriarch, Maleficent saves a raven from a vicious peasant by transforming him into a human. The shapeshifter pledges a life debt to her: *MALEFICENT: Stop complaining. I saved your life. DIAVAL: Forgive me... And in return for saving my life, I am your servant. Whatever you need* [6, 00:22:52].

3) The Matriarch is very strong, resourceful and devoted. She would never leave a family member behind. She always holds her head high even in the face of insult. With time, Maleficent becomes the protector of the Moors. She is ready to fight for her kingdom and to defend it from the greedy and envious human king. As the Matriarch, she commands her army: *MALEFICENT: Arise and stand with me!* [6, 00:11:19]. She confronts her enemy: *MALEFICENT: Go no further! THE OLD KING: A king does not take orders from a winged elf. MALEFICENT: You are no king to me* [6, 00:10:44] / *You will not have the Moors! Not now, nor ever!* [6, 00:13:18].

4) The Matriarch wants to be in constant control of her family. She feels they need her help. She cannot bear to have anything happening in her child's life without prior knowledge. In the film, Maleficent constantly spies on the fairies and the baby Aurora. The obsessive need to be aware of everything that happens in Aurora's surrounding proves useful as Maleficent saves Aurora's life several times.

Being the Matriarch, Maleficent cannot let young Aurora die despite her bitterness and thirst for revenge: *Maleficent: Look. The little beast is about to fall off the cliff* [6, 00:40:52]. Having spoken the words, she silently catches Aurora with her magic. Aurora comments on Maleficent's constant presence: *AURORA: You've been watching over me my whole life. I've always known you were close by* [6, 00:49:24] / *Your shadow. It's been following me ever since I was small. Wherever I went, your shadow was always with me* [6, 00:49:31].

5) The Matriarch seems inapproachable, looking as if she could reprimand or mock the counterpart. She does not want her children think that they can play tricks on her. Maleficent is reserved and rarely verbose. During her first encounter with young Aurora she is cold and unsociable: *AURORA: Hello. MALEFICENT: Go away. Go. Go away. I don't like children* [6, 00:41:43].

6) The Matriarch is afraid of the day her children leave home. She cannot fathom what to do with herself. For Maleficent, that dreadful day should come when Aurora is supposed to fall asleep due to the curse. The future frightens Maleficent, makes her try to revoke the curse, then to prevent Aurora's coming back to the castle: *MALEFICENT: I revoke the curse. Let it be no more. I revoke the curse. Let it be no more. I revoke my curse! Let it be no more! I revoke*

*my curse! Let it be no more! Let it be no more!* [6, 00:53:30] / *You don't have to wait until you're older. You could live here now* [6, 00:58:04].

7) The Matriarch does not take betrayal lightly, especially not from her husband. Maleficent falls in love with the human boy Stefan and on her sixteenth birthday he gives her a true love kiss, which means much to her. Her vows are sacred and she expects the same in return. When the Matriarch finds out that her husband is unfaithful to her, she cannot passively ignore the wrongs done to her. When Maleficent finds out that Stefan drugged her and severed her wings to become a king she is devastated. That is the point when Maleficent changes from the Matriarch into the Scorned Woman.

As the Scorned Woman, Maleficent is revengeful and bitter. She is prone to sarcasm and mocking: *MALEFICENT: Well, well. What a glittering assemblage, King Stefan. Royalty, nobility, the gentry, and... How quaint. Even the rabble* [6, 00:29:16]. She humiliates and gloats: *KING STEFAN: Maleficent, please don't do this, I'm begging you. MALEFICENT: I like you begging. Do it again* [6, 00:31:56].

8) The Scorned Woman tends to take out her feelings on the other woman before taking it out on her husband. Her identity is so wrapped up in her husband that she has to believe it is the other woman's fault. For Maleficent, the innocent child becomes the outlet for her anger and despair. Maleficent curses baby Aurora: *MALEFICENT: But before the sun sets on her 16th birthday, she will prick her finger on the spindle of a spinning wheel and fall into a sleep like death, a sleep from which she will never awaken* [6, 00:31:35]. When Maleficent sees Aurora next time, the fairy comments on the baby: *MALEFICENT: It's so ugly, you could almost feel sorry for it. I hate you. Beasty* [6, 00:35:43].

9) The Scorned Woman can justify any action taken to preserve the integrity of her family. As the Scorned Woman, Maleficent manipulates Diaval into helping her: *DIAVAL: If we go inside those walls, we'll never come out alive. MALEFICENT: Then don't come. It's not your fight* [6, 01:10:10]. When Aurora falls asleep, Maleficent explains her reasons: *MALEFICENT: I will not ask your forgiveness because what I have done to you is unforgivable. I was so lost in hatred and revenge* [6, 01:15:50].

The further research aims to create a coherent system of psycholinguistic images frequenting English-language films in XXI century. The holistic typology may serve as the means to improve the philology students' general linguistic competence, boost their vocabulary and enhance skills on conducting psycholinguistic analysis.

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