

NEGOTIATING POWER BETWEEN LEADING MALE AND FEMALE CHARACTERS IN TOY STORY 4 MOVIE

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Abstract

This research investigates the negotiation of power between leading male and female characters in the movie *Toy Story 4*, focusing specifically on conversations involving two or more participants taking turns to express their opinions and reach an agreement. The study aims to examine how the female character Bo Peep is represented through negotiation analysis and to demonstrate her power using a functional-semantic approach (Systemic Functional Linguistics, SFL). The analysis centers on Bo Peep's power dynamics in her interactions with Woody. The research employs a qualitative descriptive method, with data collection focusing on conversations and the analysis of clauses. Data are analyzed using negotiation theory and concepts of women's representation. The study identifies 371 moves and instances in the timeframe of 37:06 to 01:06:41 minutes. The analysis emphasizes exchanges involving goods and services and interruptions, classifying data into categories of Mood, speech function, and exchange structure. Regarding the representation of power, the research identifies instances of power-over, power-to, and power-with.

Keywords: *conversation analysis; mood; negotiation; women power*

1. Introduction

In everyday life, everyone communicates with each other. With communication, all of the information will be conveyed properly. Everyone communicates through conversation. The conversation consists of two or more participants taking turns expressing their opinions to reach an agreement (Tampubolon, 2019). The conversation is a type of communication agreement since it enables individuals with diverse perspectives to exchange knowledge with one another (Levinson, 1983). According to Paltridge (2022), daily conversation is the most significant type of speech and the primary means by which individuals interact, exchange ideas, and build relations with one another. When people engage in conversation, they can do so to socialize and interact with others in their daily interactions (Have, 2007). Interacting with others is a form of semantic activity or the process of creating meanings, instead of just a mechanical process of taking turns producing sounds and words (Eggins & Slade, 2004).

In addition, the conversation is not only in daily life, it can be available in movies. A movie is an audio-visual art that consists of two components, namely narrative and

cinematic (Pratista, 2017). In this research, the researchers analyze the Toy Story 4 Movie. The Toy Story 4 movie premiered on June 11, 2019, in Los Angeles and on June 21, 2019, in Indonesia. This movie is a romantic comedy made in 3D computer animation. The fourth entry in the Toy Story is series and the follow-up to Toy Story 3 (2010) with a 100-minute duration (Nurfatwa et al., 2022). In the movie, there are male and female characters who engage with one another throughout the movies as they take on several adventures (Luisi, 2018). Ordinarily, male characters have more power than female characters in the movie.

However, female characters in the movie have an important role in the story. The existence of female character and their interactions with male characters as a component serves to define and develop society's view (Maru, 2014). Therefore, giving women the ability or power to do actions is an important part of women's empowerment (Rorintulus et al., 2022). Women's Perspective and Voice Feminism assert that women's experiences are viewed as insignificant in the current patriarchy and that there are fundamental differences between the experiences of men and women (Schiele et al., 2020). Women's Empowerment truly emphasizes the ability of women to make choices, take action, and eventually continue with their lives, both independently and socially (Machmud et al., 2022). According to Allen in Sutherland and Feltey (2017) the concept of power representations of women in a narrative context of the movie are interrelated triad of domination (power-over), empowerment/resistance (power-to), and solidarity (power-with).

Furthermore, Pixar makes a change to Toy Story 4, Bo Peep's character who is not even in Toy Story 3, and this has been adapted to one of the primary characters in the movie with Woody and Buzz. Bo Peep is a female shepherd who appears in this series of movies as a lost toy that loves visiting city festivals. In this movie, she differs from Woody in that she takes initiative and might be a little unpredictable. She makes decisions with a lot of confidence and faith. Referring to the background of the study, this research aims to investigate how Bo Peep as a female character in this movie is represented through negotiation analysis proposed by J.R Martin & Rose which focuses on goods & services and interrupting exchange, and her power to influence the story.

2. Literature Review

Based on the discussion, this research finds previous studies related to this research. First, it was conducted by Li (2023). She analyzed the transformation of Gender Representation in Pixar's Toy Story Franchise and used Foucault's theory. She focused on image analysis and comparison of the depiction of power relationships between male and female characters. This research explained the transformations of power relations from Toy Story 1 Movie (1995) to Toy Story 4 (2019). The second was conducted by Machmud, et al. (2022). They analyzed the conversation and found women's empowerment in Mona Lisa Smile Movie Script and used Napikoski's feminist literary theory. In their research, they analyzed Katherine Watson as the main character and found women empowerment through education, sense of self-worth, decision-making, and employment in the movie. The third previous study was conducted by Yuan and Luo (2021). They analyzed a negotiation of risk assessment in community correction in China and used the negotiation theory of Martin. They adopted an ethnographic method and explored the exchange structure of 12 risk assessments in community correction. They focused on informing ($K1 \wedge K2f$) and eliciting exchange ($K2 \wedge K1$).

Moreover, there are issues that are not addressed in the previous studies mentioned. The first study focused on the transformations of power relations and used Foucault's theory. The second previous study focused on some aspects of women empowerment in the conversation movie and used Napikoski's feminist literary theory. The third previous study used Martin's theory and focused on the negotiation of risk assessment in informing (K1^K2f) and eliciting exchange (K2^K1). Meanwhile, this study focuses on the negotiations in the conversation carried out by Bo Peep and Woody in the movie. This research also focuses on the negotiation power of female characters in goods and services and interrupting exchange. This research uses negotiation analysis in Martin's theory, which is a part of Systemic Functional Linguistics.

Systemic Functional Linguistics (SFL) has been referred to be a functional-semantic approach to language that investigates how individuals use language in different situations and how language is constructed for use as a semiotic framework (Eggins, 2004). According to Halliday and Matthiessen (2014) language is organized into four strata which are semantics, lexicogrammar, phonology, and phonetics. However, SFL has three metafunctions which are Ideational, Interpersonal, and textual metafunctions (Halliday & Matthiessen 2014). Interpersonal metafunction examines how language is used to build and preserve connections with individuals by informing them, managing their behavior, and engaging in negotiation (Thompson, 2014). When people engage in interpersonal metafunction, they take on certain roles or functions known as Speech Functions. These include giving instructions, making offers, asking questions, and making statements. Speakers adopt these roles whenever they exchange written or spoken texts (Thompson, 2014). According to the perspective of SFL, Tenor or Interpersonal metafunction refers to the relationship between a speaker and other speakers and how the relationship is built. Tenor refers to the participants in the situation (Halliday & Matthiessen, 2014).

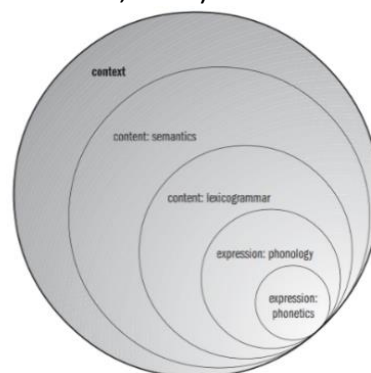


Figure 1. Language Strata

The participants in the movie are characters who build relationships with another one. The characters describe their emotions through conversation. The conversation is defined by Martin & Rose, (2007) as an ongoing process of negotiation, delivering an interpretation of interaction from the negotiation systems at the scale of the exchange, speech function at the move scale, and MOOD at the clause scale. Negotiation offers resources for performing verbal roles in dialogue, such as making comments, offering questions, requesting things, and expressing needs (Martin & Rose, 2007). Negotiation is the process of attempting to establish an agreement when two or more parties believe they have different interests or perspectives (Malhotra, 2016). However, the conversations

between one character and another do not always work in agreement; there are successful or failed negotiations.

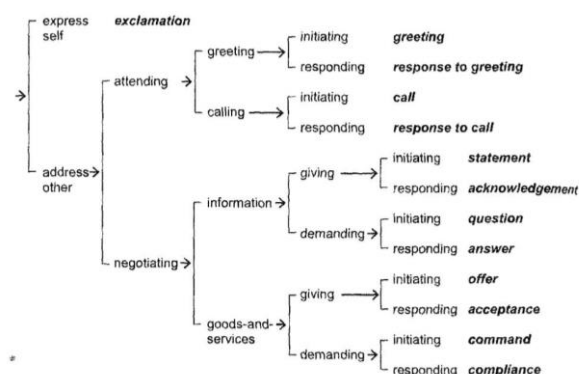


Figure 2. An outline of speech functions

The negotiation analysis by Martin & Rose consists of MOOD, speech function, and exchange structure. According to (Eggins, 2004), the clause of MOOD structure refers to organizing a set of functional parts including their constituent subjects in the sub of MOOD, such as declarative, imperative, polar interrogative, wh-interrogative, paralanguage, and minor. Moreover, the purpose of the speech function is to examine the connection between moves and the realization of MOOD (Martin & Rose, 2007). In the initiating of speech function, there are statement, offer, command, question, call, and exclamation (Eggins, 2004). For the responding speech function, there are acceptance, compliance, acknowledgment, answer, rejection, refusal, contradiction, and disclaimer (Eggins, 2004).

This research analyzes the exchange structure of the data, such as primary and secondary knower (K1, K2), primary and secondary actor (A1, A2), challenge and response to challenge (ch, rch), the last, tracking and response to track (tr, rtr). There are three intersecting systems in the network of choices. The first system is interested in how the exchange begins, which is by the primary actor/knower or the secondary one, and if it begins by the primary actor/knower, whether or not the nuclear AI/KI move is anticipated or conducted directly. The second system makes a distinction between knowledge and action exchanges. It permits negotiations for action exchanges where the goods or services can be offered immediately or when a certain time is required before the goods are offered or the service is given. Lastly, a system permits additional actions, primarily for the secondary actor/knower and then for the primary actor/knower if they take action (Martin & Rose, 2007).

3. Research Method

This research uses a qualitative method. Collecting data steps are by the technique proposed by (Bezemer & Jewitt, 2010). The process of collecting the data is divided into four phases. The first step is collecting and logging data. In this step, the researchers watch a movie in Disney+ applications and downloads the script. In logging data, the contexts of the data that are related to the negotiation power in the conversation are taken. The second step is viewing data. The researchers watches a movie and look back at the script in minutes 37:26-01:06:41. Then, the next step is sampling data. The data are clauses of Bo Peep and Woody's conversation focused on their interactions in the movie. The last step is transcribing and analyzing data. In this step, the researchers transcribe the script into Excel

processing software and analyze data verbally using the negotiation theory proposed by (Martin & Rose, 2007).

In analyzing data, this research applies the theory of (Martin & Rose, 2007) which is MOOD, speech function, and exchange structure in classifying the conversation between Bo Peep and Woody characters in the movie. The following steps are taken in this study. First, inserting the data into the datasheet, after that the data are classified into clauses. The instances are analyzed in detail using the theory of J.R Martin & Rose in negotiation analysis which classifies the instances into MOOD, speech function, and exchange structure. This research focuses on primary and secondary actors (A1^A2), challenges, and responses to challenges (ch^rch). After considering Bo Peep and Woody's conversations, this research examines Bo Peep's character influencing her power by depicting it through the movie using a concept of women's power representation proposed by Sutherland & Feltey (2017). The last is discovering and validating the result of the discussion.

4. Results and Discussion

From the data gained in this research, the results of the data analysis are conducted to investigate the issue. This research finds 371 moves in minutes 37:26-01:06:41. In the Bo Peep and Woody conversation, this research finds 243 Moves. The conversation includes the command speech function and the responses found in 60 Moves. This research finds a power influenced by female characters in negotiating with male lead characters.

4.1 MOOD system in the command speech function

The command is a speech function that has the purpose of 'asking for goods and services'. In the realization, commands are in the form of imperative or indicative MOOD in a conversation (Eggins, 2004). This research shows the form of command speech function in imperative and indicative-declarative. In analyzing the conversation between Bo and Woody in the film Toy Story 4 at minutes 37:06 – 01:06:41, it can be seen that the commands carried out by Bo Peep as the female main character are higher than Woody. The results found by researchers for conversations that show Bo Peep command in imperative MOOD are 13 data and 9 data declarative MOOD. She gives commands to Woody when they enter the Second Antique Store to save Forky. Bo leads the way through the store and asks Woody to follow her way. Meanwhile, in Woody's conversation there are 1 imperative data and 2 declarative data. The result of the command speech function in this research is shown in the chart below.

The result of Bo Peep's command in chart 1 is congruent. Congruent refers to the conversation's unmarked structure movement, indicating that the link follows a typical structure (Ashari, 2016). In the mood system built by Bo Peep, she uses structured clauses in the commands she gives to Woody such as "Look at us!", "stick to the plan!", "Follow me!". This indicates that the form of command given by Bo Peep is congruent with the command speech function in the imperative. Meanwhile, Woody tends to give commands in a declarative form such as "we gotta forky now!", "we can go now!". In general, the imperative is used to realize demand for goods and services and also to make a command (Eggins, 2004). Bo Peep gives Woody an order that involves negotiating. If the characters want to accomplish the intended results, both parties' negotiation needs to have a reciprocal relationship.

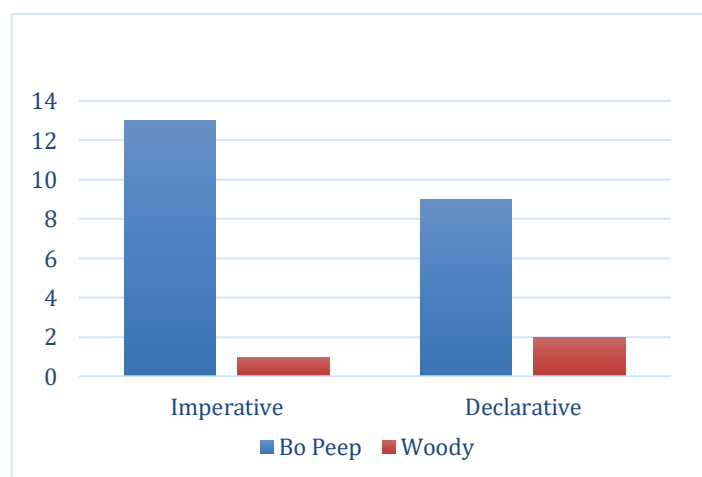


Chart 1. Command Speech Function Analysis

4.2 Negotiation and the Realization of Power in Female Character

4.2.1. Exchange Structure between Male and Female Characters

In the negotiation, the speakers can be as Primary Actor (A1) or Secondary Actor (A2). As the primary actor, the person responsible for providing goods or providing a service. The secondary actor is the person who receives the goods or has the service performed for them (Martin & Rose, 2007). In addition, the challenge requires disruptive behavior, and is sensitive when speakers are in a knowledge or action exchange (Martin & Rose, 2007). Challenge or refusal is labeled with (ch). When a speaker gives a response to their interlocutor, the response is a response to challenge which is labeled with (rch). The realization of the exchange structure between Bo Peep and Woody's conversation is shown below.

Bo Peep	: We know that store.	K1
Woody	: That's great!	K2
Woody	: If you know the store, you could really help me find him...	A2
Bo Peep	: No way	ch
Bo Peep	: [Bo resolutely refuses Woody's suggestion]	=ch
Bo Peep	: We wasted years there, just sitting on the shelf, collecting dust	K1
Woody	: Oh, Bo, that's awful... But I don't have a choice. I have to get that toy from Gabby.	rch =rch
Bo Peep	: If I were you, I'd cut my losses and go home.	A2
Woody	: But Bonnie needs him to get through kindergarten.	ch
Bo Peep	: Oh, kids lose toys every day Bonnie will get over it.	rch =rch

Figure 3. Woody stated why he was outside the home.

In the conversation above in the minutes 39:03-39:15, Woody as K2 explains why he is in a new situation and looks for another toy in the store. Then, Bo acts as a K1 with her friend, Giggie; they are a lost toy who states that they know about the store that Woody is referring to. On the other hand, Woody as A2 gives a command with declarative MOOD to Bo Peep as A1 to help him find a new toy, namely Forky at the Second Antique Store which is trapped there with Gabby-Gabby. A1 refuses A2 with the answer that she has been trapped in that terrible store for a year. Woody's negotiations are refused (ch) by Bo Peep. Woody

gives his response to the challenge (rch) with declarative MOOD in statement speech function. However, Bo Peep gives her command (A2) to Woody to forget the lost toy and goes home. But, Woody refuses that command (ch) and explains to Bo Peep that the toy is very important for Bonnie because she makes him the first time he goes to kindergarten. Bo Peep gives her response (rch) that all the toys will disappear in time and the children will get a new toy.

Woody	: We gotta get Forky now!	A1	
Woody	: [Woody darts out of hiding. Sprints for the cabinet]	A1	
Bo Peep	: Woody, don't...	A2	
Bo Peep	: [to Giggle] Stick to the plan!	=A2	
Giggle	: [Giggle hops to Buzz's shoulder as Bo chases after Woody]	A1	
Woody	: [Woody climbs the cabinet up to its DOORKNOB...It won't budge]	ch	
Bo Peep	: [Bo pulls Woody into the shadows. Covers his mouth]	rch	
Bo Peep	: What are you doing?	K2	
Bo Peep	: You need to stick to the plan!	A2	
Woody	: But it's Bonnie!	ch	
Woody	: She's right... [They watch Bonnie and Mom exit] ...there.	K1	
Bo Peep	: Come on! Stay quiet!	A2	
Woody	: [Woody follows Bo]	A1	

Figure 4. Woody, Bo Peep, and the gang are observing Benson's movements in the cabinet

In the conversation above in minutes 50:55-51:23, Bo has planned how they can get Forky from the cabinet. However, at the same time, Woody sees Bonnie enter the store with her mother. Woody acts as A1 giving an offer in declarative MOOD to the other toys to get Forky quickly. Before the other toys could respond, Woody suddenly sprints to the cabinet. Bo, who has already thought about planning, is surprised by what Woody does. She moves as A2 to prevent Woody from carrying out his action, but Woody (A1) refuses (ch) by running towards the cabinet. A2 gives commands in imperative MOOD to Giggle (A1), and A1 obeys the commands. A2 covers his mouth. Bo Peep uses power over as K2 in asking Woody. Woody as K1 provides the information about how he sees Bonnie enter the store, but Bonnie has left before Woody gets Forky back. In the conversation in Figure 4, the negotiations takes place with Bo Peep as A2 and Woody gives her a challenge. The debate in figure 4 is resolved by negotiating power from A2 in the imperative MOOD which A1 compliant with A2 by following the command given.

Woody	: Bo,	K1	
Woody	: I found him!	=K1	
Bo Peep	: [Bo stares at Forky in disbelief]		
Bo Peep	: Wait.	K2	
Bo Peep	: It's an actual fork?	=K2	
Forky	: Bo! Bo! Bo!	K1	
Woody	: Okay, we can go now!	A2	
Bo Peep	: No	ch	
Bo Peep	: I need to find my girls	=ch	

Figure 5. Woody finds Forky in the box

In the conversation above in the minutes 01:02:33-01:02:47, Woody has information as K1 because he finds Forky in the box. Bo Peep does not know Forky's body, she acts as K2

trying to believe that the toy Woody means is a real spoon. After that, Woody acts as A2, telling Bo Peep in the declarative MOOD to leave the cabinet because he has achieved his purpose. However, Bo Peep as A1 refuses (ch) A2 with her power because she has to find her sheep before leaving the cabinet. In this conversation, Woody gives a response (rch) in paralanguage and follows Bo Peep to find her sheep.

4.2.2 The power of the female character in dealing with the conversation

The female character in the movie can be considered to be the protagonist in addition to being the main character with the power to act. The chart below shows the responses of command that influence the negotiation power used by the female lead characters in Toy Story 4 Movie.

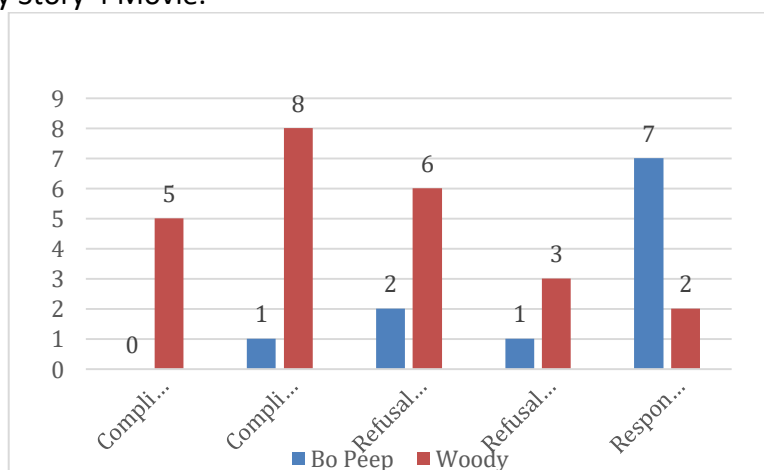


Chart 2. Responses of Command Analysis

The chart above is the result of the response to the negotiations carried out by Bo Peep and Woody. From Bo Peep's command, Woody's responses tend to be compliant with 13 data including minor and paralanguage and Woody's refusal is 9 data. He complies with Bo Peep's command because he acts as a secondary knower, and he is unfamiliar with the situation. So, Bo Peep acts as the primary knower which means she knows about the situation around them as shown in Figure 3. As the primary knower, she has the power to decide whether the information is correct or incorrect. The negotiation occurs on moves 98 to 111 and 194 to 216. In these moves, Woody follows Bo Peep's command on the mission to rescue Forky at the Second Antique Store. Bo uses rescue strategies to avoid Gabby's bodyguard (Benson), who has sharp eyesight and a head that can rotate 360°. However, their movement is not according to plan because Woody refuses when Bo Peep gives the command for moves 181 to 191. In move 181, Woody refuses by running to the cabinet to get Forky back from Gabby-Gabby. The conversation is shown in Figure 4.

Meanwhile, from Woody's command, Bo Peep's response tends to be 2 data of refusal and 1 data of compliance when the toy wants to enter the store together. Woody gives a command to Bo Peep to lead the way in move 161. Bo Peep's response is to refuse Woody's commands in moves 47 and 288. In these moves, Bo Peep refuses to help Woody find another toy and she refuses to follow Woody to leave Gabby-Gabby's cabinet because she wants to find her Sheep.

From the response given by each character, the compliance or refusal of command, Chart 2 shows the response to challenge (rch) from Bo Peep tend to 7 data, and Woody 2

data. Bo Peep predominantly moves as A2 where she is the leader in rescuing Forky. On the other hand, she also becomes K1 because she knows the surrounding situation. In this movie's series, Woody tends to be A1, where he obeys the commands given by A2. If A1 responds with a challenge, A2 tends to respond to the challenge to the refusal expressed by A1 which is shown in Figure 3 and Figure 4.

4.2.3 The transformation of Bo Peep's character

The transformation of Bo Peep's characters in Toy Story 4 (2019) from the previous series movie looks very different. In the previous Toy Story movie, Toy Story Movie 1 (1995), Bo Peep appears as the protagonist and supporting character accompanying Woody in completing missions. In Toy Story 2 (1999) Bo Peep is only a supporting character whose scene record is not shown much in the movie where she has weak power and cannot decide things, and in Toy Story 3 (2010), Bo Peep's character is only shown in the first and last scene of the movie. The Bo Peep's transformation is shown in the Figure below.



Figure 6. Bo Peep in Toy Story 2 Movie (1999)



Figure 7. Bo Peep in Toy Story (2019)

In both figures above, Figure 6 shows Bo's character in Toy Story 2 (1999) movie. In this figure, Bo Peep is shown wearing a long pink dress, wearing a hat, and a stick in her hand. She is always with her sheep and sleeping lights. From her style, she is a shepherd who is soft-hearted and likes to tease Woody. She with the other toys helps Woody carry out missions and complies with Woody's commands. Figure 7 shows Bo's character in Toy Story 4 (2019) movie. Bo has evolved into a superhero who leads several rescue operations. Her outfit has also been updated, with the shepherdess dress being transformed into a jumpsuit, her original skirt worn as a cape around her neck, and her crook serving as a tool to ward off intruding toys. In this movie, Bo's character surprises the audience because she is not previously featured in Toy Story 3. Bo Peep is shown as the main character with powers. She and the gang have been wandering around the festival as a lost toy. Her courage in trying new things is very different from her in the previous movie. Because of her power, she negotiates more by giving commands and challenges to her partner.

4.2.4 Bo Peep's Power Representation

The power representation of female characters is apparent from the actions they take in the movie. The power of the Female character in the movie has three concepts of representation, which are power-over, power-with, and power-to (Sutherland & Feltey, 2017).

Power-over

The power-over shows women are more dominant than masculine in interactions with other characters (Sutherland & Feltey, 2017). In the analysis of Bo Peep's negotiations with Woody, Bo Peep uses power-over when she giving commands to her interlocutors. She shows power-over in her interactions with Woody in Figure 4, she says "What are you doing?!" and pulls Woody forcefully from the cabinet.

However, the power-over representation in Bo Peep's conversation is shown as dominant in giving commands and refusing. In the previous movie (Toy Story Movie 2), Bo Peep is shown as a woman who has weaker power than Woody. She always obeys Woody's orders in carrying out her actions. The comparison is very visible in Toy Story 4; Bo Peep acts as a leader and gives orders such as "follow me!", "come on!", "right now!" to Woody or the male characters in the film. Her actions show that power-over is seen in her. Apart from that, after several rejections related to Woody's invitation, Bo Peep gives a response that shows the power over is in her.

Furthermore, another female character who shows power over herself is Gabby-Gabby. She is an antagonist character who orders Benson to carry out actions such as "chase them!". Gabby is the leader in the antique store and looks antagonistic. However, she is a lonely toy.

Power-to

The power-to is especially apparent in depictions of women overcoming problems giving social standards as they look to achieve independent living (Sutherland & Feltey, 2017). In the analysis conversation, Bo Peep shows the power-to with her situation in Toy Story 4 Movie. In previous movies such as Figure 6, Bo Peep is a female protagonist who has children and lives with Andy's family. In carrying out her actions, she always complies with Woody's command. A real comparison can be seen in the appearance and lifestyle of Bo Peep in Figure 7. The style changes experienced by Bo Peep include the ribbon on her head, the bandage on her right arm which indicates a leader, and the costume worn in Figure 7 is different from Figure 6. This indicates that Bo Peep lives independently as a lost toy.

Power-with

According to Sutherland and Feltey (2017) the primary kind of power-with movie involves women and men collaborating to effect improvements in society. Moreover, Bo Peep is assisted by other toys in carrying out her actions. The gang has solidarity in saving other toys. At that time, other characters such as Giggie Mc Dimple, Ducky, Buzz Lightyear, and Duck Caboom help Bo Peep and Woody. In Figure 4, Bo Peep gives Giggie the order to carry out the plan they discuss earlier, she says "Stick to the plan!". Giggie, assisted by Buzz, responds to what Bo Peep says. Furthermore, Bo Peep also negotiates with Woody and emphasizes the condition of the gang when they fail to save Forky, she says "Woody, look at us!" The actions carried out by Bo Peep focus on solidarity. The Power-with is a strength possessed by a female character in solidarity with another character to achieve the goal (Sutherland & Feltey, 2017). She gives orders to the gang to carry out their mission. The gang obeys the orders given by her and they work together to save Forky. However, Bo Peep shows that she has power with the commands and the refusal she gives because she has the power to decide things in the movie.

5. Conclusion

Toy Story 4 Movie presents the audience with a different view from the previous movie. From the results obtained in this research, the negotiations carried out by the leading male and female characters in the Toy Story 4 film do not always reach an agreement. It can be concluded that Bo Peep as the female main character in Toy Story 4 has power which can be seen from her negotiations with Woody on the realization of goods & services and interrupting exchanges proposed by (Martin & Rose, 2007). She acts more of a Secondary Actor's (A2) role in negotiating the movie. Apart from that, Bo Peep's character undergoes a transformation in her style and behavior in this movie compared to the previous movie.

Apart from that, the representation of female characters can be seen from the power concept proposed by Sutherland and Feltey (2017), Bo Peep tends to give a command or refuse in her conversation and shows a representation of power-over. The representation of power-with can be seen from the comparison of her life in Toy Story 1 and Toy Story 2. The independent living shown by Bo Peep conveys to the audience that women can live independently anywhere. The last, Bo Peep influences her power in teamwork with other characters and is represented in the form of power-with, namely prioritizing solidarity.

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