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The Power Dynamic through Language in the March Family in the Little Women Movie

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Abstract
Little Women is a film that offers strong and well-defined characters who each have their unique way of speaking. Through the analysis of their language, we can see how their strengths, weaknesses, and internal conflicts are reflected in the way they use language. This study aims to reveal the strengths through language found in the March family in the film Little Women. In this study, the researcher used a qualitative descriptive research method using the analysis of the theory of French and Raven (1959). Data collection techniques were carried out through observation and literature study. Based on the research that has been done, the researcher concludes that Jo March eventually succeeded in becoming a writer, and her books were successfully published. In this study, the author found four powers contained in French and Raven's theory, namely Legitimate Power, Reward Power, Coercive Power, and Information Power.

Keywords: *Women; Power; Conflict*

INTRODUCTION

Language is our means of communicating or providing information, and language can be in the form of movement, oral, or written (Fitria, 2024; Song & Wu, 2024). Language is used as a tool to convey information and to maintain relationships through communication (Armstrong & Ferguson, 2010). In everyday life, people recognize culture and create various forms of ideas, activities, and crafts to fulfill life's needs. Language is the most important thing that can affect human life and culture (Tao et al., 2024). Language is a symbol of ethnic culture. Language can represent the cultural symbols of an ethnic group (Arslan et al., 2024). This is evident from the existence of various dialects or accents from various ethnic groups. This is due to geographical differences and layers of social environment between ethnic groups in community life.

Power is the potential influence that one has over another person or group, and generally, the one with the power has control over something the other person (or group) desires. The common theme of these definitions is that objectives were attained (or behavior was changed) because of an influencing party (Kovach, 2020). Power dynamics are the power possessed by a person or group that can influence or dominate a conversation in people's lives (Graefe, 2024; Roshid & Chowdhury, 2024). However, power dynamics can also refer to the informal ways power is used within an organization. When someone from a higher socio-economic class may have more power than someone from a lower social class due to their financial resources and social network, this is an example of Power Dynamics.

The movie Little Women (2019) directed by Greta Gerwig, is a modern adaptation of the classic novel by Louisa May Alcott. Through the lives of the four March sisters-Meg, Jo, Beth, and Amy-the movie explores various themes, including love, family, and female aspirations in the 19th century. One of the most interesting aspects of the narrative is how the power dynamics within the March

family are manifested through the language they use. Language, in this context, is not just a means of communication, but also a medium to express desire, influence, and power among family members (Laubscher et al., 2024; Song & Wu, 2024).

In this movie, each family member has a different language style and way of communicating, which reflects their position in the family dynamic and how they interact with each other. For example, Jo, who is portrayed as a rebellious and independent figure, often uses assertive and passionate language, reflecting her ambition to go against the gender norms of her day. In contrast, Meg often speaks in a softer, more conventional tone, reflecting her desire to fulfill the traditional role of a family-oriented woman.

Furthermore, feminist literary scholar Judith Butler emphasizes that in Little Women (2019), the language used by the March women not only demonstrates internal power dynamics within the family but also reflects resistance to broader patriarchal power structures. Butler notes that "through language, the March women not only communicate, but also negotiate and challenge the limits imposed on them by society" (Butler, 2019).

The researcher is eager to identify the kinds of struggles and Issues from the main character through language in Little Women is as the movie offers strong, well-defined characters who each have their unique way of speaking. Through analyzing their language, we can see how their strengths, weaknesses, and internal conflicts are reflected in the way they use language.

RESEARCH METHOD

This study used a qualitative research method. Qualitative descriptive methods utilize images and words for data, have unique data analysis procedures, and combine a variety of research designs (Creswell & Creswell, 2018). To obtain the data to be analyzed in research, researchers use notes and scripts. A memo is a record of information or a written record of all information related to the study. Importantly, learning takes place while taking notes and reviewing, allowing learners to make connections between collections of ideas and work internally on course content (Busetto et al., 2020). Based on this statement, the researchers chose to analyze the problem using a qualitative approach in this study. The main data observed by the researchers were collected from the film Little Women. This film was directed by Greta Gerwig and stars several top artists, such as Emma Watson and Saoirse Ronan, who are the main characters in the film Little Women. This film was released in December 2019 and won several awards from several award events, one of which was the British Academy Film Awards on February 2, 2020. The film Little Women itself is 2 hours 5 minutes long. The theory used in this study is the theory of (French& Raven, 1959), which is adopted by (Bahar et al., 2022)

RESEARCH FINDINGS AND DISCUSSION

Based on the data analysis found in the film Little Women, in this section, the researchers discuss the problems experienced by the March Family and how Jo struggles to achieve her goals in this film.

The kinds of problems the main character faces are related to gender stereotypes.

It is a standard for women that marriage is a stereotype that limits women's capacity. We cannot avoid this fact because it is real. Married women cannot

develop their abilities, pursue professional careers, or make decisions about their lives and life plans. Those things are damaging for women, as told in the following script;

Data 1:

In this movie, Jo March has that stereotype. When she is in the publication office, Mr. Dashwood, the publication head, tells her that if the main character of her story is a girl, she must be married or die. It can be seen from the movie scene at minutes (00:03:53 – 00:03:58) at the beginning of this movie. She felt curious about the meaning of his words. Why should women get married or die? She realized it was a stereotype that happened at that time and she had to fight to accept that fact.

The second thing that Jo March faced was this stereotype when she was in Aunt March's house. That can be seen in the movie scene at minutes (00:35:25 – 00:35:34), which depicts Aunt March telling Jo March that women should marry well. Jo March stated that she would make her way in the world and did not require Aunt March's help, but her aunt underestimated her and stated that women could not do those things and that the only thing Jo could do was marry well. Mary Well is indicating that Jo March must marry a successful man to save her family from poverty and improve their status.

Explanation:

The movie Little Women shows Jo March dealing with one of the common stereotypes of the Victorian era, which is that women must marry or die. This is revealed by Mr. Dashwood, the head of publishing, who states that the main character in Jo's story must marry or die if she is a woman. This stereotype raises Jo's curiosity and questions about the reason behind it.

Jo March faces another stereotype about marriage when she is at Aunt March's house. Aunt March emphasizes the importance of a good marriage for women, while Jo asserts that she is capable of being independent and does not need help. Aunt March belittles Jo's abilities and states that women cannot achieve success without marrying. This stereotype enforces that women should marry successful men to save the family from poverty and improve their social status.

Little Women provides a clear picture of the stereotypes faced by women in the Victorian era. The stereotype of marriage, in particular, is a major theme of the movie. Jo March, as the main character, actively defies this stereotype by asserting her independence and ability to achieve success without relying on marriage. This shows her resistance to traditional norms that restrict women and underlines the importance of gender equality.

Data 2:

As shown in the movie scene at minutes (01:22:50 – 01:23:18), Aunt March said the same thing to Jo's sister, Amy March, that she had to marry a rich man to save her family. In that scene, it is Amy, the younger sister, who is forced to marry a wealthy man because Jo cannot be expected, and in short, women were required to be married rather than think about other things at the time.

In addition to marriage, which is required for women, women in the Little Women movie also have little influence compared to men. The movie scene at minutes (00:39:32 – 00:39:36) shows the proof that women should study at home rather than at school, as said by Mr. Brooke, and that the school for women is so poor, as said by Meg March. It proves that at the time, women did not have access to proper education.

However, women must also talk calmly and elegantly, and avoid whistling and shouting like men. Meg tells Jo March about what women should and shouldn't do, it can be seen from the movie scene at minutes (00:12:56 – 00:13:01). But, despite the

various limitations that women experience, Jo March breaks the stereotypes by behaving differently from other women of the day. In the movie scene at minutes (00:14:16 – 00:14:21), Jo March spontaneously screamed "CAPITAL" because she heard Laurie's words, which she thought was very cool to be able to go to Europe, but soon she realized that women shouldn't behave like that, because she remembered what her sister Meg said. She felt sad because of that. Jo March also expresses to Laurie, her new neighbor at the party, that she wants to go to war with her father, but is unable to do so because she is a woman.

Explanation:

One of the central themes in the movie is the social pressure for women to marry. Aunt March, an eccentric aunt, emphasizes the importance of marriage to a wealthy man as a means to secure the family's future. Amy, March's youngest sister, falls victim to this pressure, forced to marry a rich man in order to save the family. Jo often behaves in ways that do not conform to society's expectations. For example, she shouts "CAPITAL" excitedly when she hears Laurie talking about a trip to Europe, then regrets having violated the norms of female behavior. Jo also expresses her desire to go to war with her father, an unlikely wish for a woman at that time. The film shows the strong social pressure for women to marry, their limited education, and narrow behavioral expectations. However, through the character of Jo March, the movie also shows resistance to traditional norms and attempts to expand women's roles.

Overall, the data presented shows that Little Women serves as a critique of long-entrenched gender stereotypes, and through the character of Jo March, the film promotes the importance of challenging norms that limit women's roles and potential. Jo not only challenges existing expectations but also inspires viewers to reconsider traditional roles that are often taken for granted in society.

The struggle to pursue dreams in the future. The main character's struggle in daily life.

Data 3:
Every human being, both men and women, must face challenges in life, especially Jo March, the main female character. She struggled for her life in the 19th century, and she went through a lot in her daily life. In living her life, Jo March likes to do things more like a boy than a woman at that time, as in the movie scene at minutes (00:26:49 – 00:26:58), she jokes by throwing a pillow at Meg's face, her sister's.

Amy said it was very boyish, but Jo liked it and said that was the reason she did it. The movie scene at minutes (00:35:03 – 00:35:19) also shows that Jo March struggles when she continues reading the book she didn't like because Aunt March nagged her. In that scene, it can be seen that Jo March prefers to read books other than Belsham, a book that must be read by her. This can be seen when she is enjoying another book while her aunt is asleep, and then she is suddenly called by her aunt. Jo March's struggle is also seen when Aunt March asks Jo if she wants to accompany her to Europe and tells Jo to read correctly as a condition for going to Europe. Jo just smiled wryly at her aunt's words, as seen in the movie scene at minutes (00:36:43 – 00:37:00).

Besides the above-mentioned, Jo March was also asked to teach her sister, Amy, in addition to Beth. However, it proves that Jo can be an excellent teacher to her siblings, we can see the proof in the movie scene at minutes (00:39:27 – 00:39:31). In that scene, Marmee asks Jo to teach Amy, and her sister Meg thinks that Jo is a good teacher, but Jo is a little annoyed because she thinks she already taught Beth and wonders why she has to teach Amy too.

Explanation:

Jo faced challenges in conforming to society's expectations of women in the 19th century. She was often considered a "tomboy" because she preferred activities that are generally considered masculine, such as playing and joking. As a writer, Jo faced difficulties in achieving recognition and success in the male-dominated literary world. Jo has a high spirit and does not give up easily. She struggles to realize her dreams despite facing various obstacles. Jo March is an inspiring character because of her courage to go against the grain and pursue her dreams. In a historical context, she represents the struggle of women to get the same rights as men. Despite facing various challenges, Jo maintained her identity and became a role model for many.

Data 4:
The struggle that Jo experienced continued when Jo was asked by Marmee to forgive her sister, Amy's, actions, which had made Jo very hurt, by burning Jo's writings. Jo, who was being comforted by Meg and Beth, was just sad and crying and didn't say a word. Jo is depressed because her writing is no longer available, which can be seen in the movie scene at minutes (00:48:42 – 00:48:58).

Not long after the incident, when Jo was ice skating with Laurie outside her house, Amy wanted to go with her, but Jo just kept quiet and left Amy, still angry because of her attitude. But Amy still chased and followed Jo ice skating from behind. Unfortunately, she was left behind and instead fell into the ice. Jo looks very sorry for what she did in the movie scene at minutes (00:52:05–00:52:25)and asks Marmee what was wrong with her, but she always blames herself.

The struggle that Jo experienced continued when Jo was asked by Marmee to forgive her sister, Amy's, actions, which had made Jo very hurt, by burning Jo's writings. Jo, who was being comforted by Meg and Beth, was just sad and crying and didn't say a word. Jo is depressed because her writing is no longer available, which can be seen in the movie scene at minutes (00:48:42 – 00:48:58).

Explanation:

The manuscript burning incident was a turning point in Jo's life. Losing a valuable piece of writing caused deep emotional trauma. Jo experiences depression and sadness, which is evident in the movie scenes. The conflict between Jo and Amy escalates after the burning incident. Jo feels angry and disappointed with Amy, while Amy tries to repair their relationship. Jo struggles to forgive Amy, reflecting the complexity of sibling relationships and the human ability to hold grudges. This experience helps Jo to grow emotionally. She learns to cope with pain and anger and develops empathy for others.

This segment shows the darker side of Jo March's character, which is often overshadowed by her fighting spirit. The conflict with Amy reveals her emotional vulnerability and her ability to be traumatized. However, Jo also shows her strength in overcoming adversity and learning from bad experiences.

Data 5:
The movie scene at minutes (01:12:17 – 01:12:28) shows that Jo also struggles in her daily life when she sells her hair for 25 dollars and gives the money to Marmee, her mother. Jo chose to sell her hair in those days when hair was an honor for women and hair was a woman's crown. Instead of going to Aunt March to ask for money, she preferred to make her way by selling her hair because she wouldn't be able to deal with what Aunt March would say if she went to ask for money. She did this to pay for the train fare so her mother could go to see her father.

Not long after Jo cut her hair, she cried silently at night while everyone was asleep.

Then, Amy found out Jo was crying and asked if it was because her father was sick, but Jo burst into tears on Amy's shoulder and said that she was sad because she had lost her hair. Jo tried to be strong by cutting her hair for money, but in the end, she felt fragile too. This can be seen in the movie scene at minutes (01:13:13 – 01:13:32) when Jo is crying in Amy's arms.
A few moments later, Jo's struggle begins again when her sister, Beth, is suffering from scarlet fever. She, along with her housekeeper Hannah and her sister Meg, decided to take care of Beth and sent Amy to Aunt March because Amy had never had scarlet fever. This was done so that Amy would not catch Beth's disease. The movie scene at minutes (01:19:41 – 01:20:06) shows Jo's struggle to face her daily life when Jo, with Hannah and Meg, takes care of Beth while Amy goes with Aunt March.

Explanation:

In this segment, Jo once again shows her sacrifice to help her family. The decision to sell her hair, which was a symbol of femininity at the time, was a brave and moving act. Jo faced significant financial challenges, especially in trying to help her mother visit her father. She chose to take the drastic step of selling her hair rather than asking for help from Aunt March, who would likely make sarcastic comments.

Although Jo strives to be strong and independent, she also experiences moments of weakness. Losing her hair causes her deep sadness, showing the vulnerable side of her character. When Beth falls ill, Jo once again shows her devotion to her family. She willingly takes on the responsibility of caring for Beth, even if it means leaving Amy behind.

This segment shows another side of Jo March, which is her concern for her family and her willingness to make sacrifices. Despite facing financial and emotional hardships, Jo continues to fight to help her loved ones.

Data 6:
The movie scene at minutes (01:32:25 – 01:33:10) also shows Jo's struggles in her daily life when she is at Meg's wedding. She says that she hates it if Meg leaves her because when Meg gets married, Meg will have a life of her own, and her life with Meg will be different. Jo hates the fact that Meg's marriage is a sign of the end of her childhood with Meg. Jo even had the chance to persuade Meg to call off her wedding and pursue her dream of being an actress. She did it because she didn't want to let Meg get married soon. But in the end, Jo gave up on it and just leaned on Meg's thigh.

In the end, Jo March the female lead in this film realizes her dream of becoming a writer after facing various obstacles, such as the stereotype of women who are required to marry rich people and facing obstacles in everyday life, such as when she sold her hair for money and gave it to her mother. These two things are what Jo March struggles with until she finally becomes a writer and her book is published.

Explanation:

Meg's wedding scene shows the changes in Jo and Meg's relationship. Jo feels scared and sad because Meg's wedding marks the end of their childhood togetherness. She feels the loss of her close friend and faces uncertainty about the future of their relationship. Jo expresses a desire to control Meg's life by trying to persuade her to call off the wedding. This reflects Jo's fear of change and uncertainty.

Although Jo experiences difficult moments, she is eventually able to overcome her fears and accept the changes in her life. She learns to celebrate the successes of her loved ones, including Meg. The ending shows the achievement of Jo's dream as a writer. Her struggle against gender stereotypes and overcoming obstacles

finally pays off. Jo's success symbolizes the victory over the limitations faced by women at that time. Jo March is a complex and inspiring character. She faced various challenges, including social pressure, loss, and changes in relationships. However, through struggle and perseverance, Jo managed to achieve her dreams and became a role model for many.

Overall, Jo March's journey in pursuing her dream as a writer illustrates a woman's struggle against social constraints. Although she faces various obstacles, both from within herself and from her environment, Jo manages to overcome them all and achieve success. Jo March's character symbolizes resistance to gender stereotypes and social injustice, and shows that with perseverance and courage, one can transcend the limitations imposed by society. Jo March is an exemplary example of how women can stand firm in the face of challenges and stay true to their dreams, despite the hardships that come their way.

The author classifies the data related to the research topic. Classification is done by observing, identifying, and finding several important details that support the research topic related to the representation of the main character's leadership in the film. Then the author analyzes the data based on the theory used to find the answer. Finally, the author writes and edits the collected data into a complete study. The researchers found powers according to Franch and Raven's (1959) theory in the film Little Women, namely:

A. Legitimate Power

In the March family in Little Women, Legitimate power is reflected in the authority held between Marmee (the mother of the March family) and her daughters. Marmee has this power because of her status as mother and head of the family, especially when it comes to educating and directing her children. For example, there are many moments where her children refer to Marmee's advice or decisions, which they accept without question because they respect and trust her authority. Specific quotes:

1. This quote illustrates Marmee's form of Legitimate power

"Well, my sister Amy is in Paris, and until she marries someone obscenely wealthy, it's up to me to keep the family afloat. Goodbye." (Page 5) (05:54 – 06:00, in movie)

The above quote shows that Jo accepts and acts on the responsibilities derived from Marmee's role in directing and maintaining the family's well-being. Jo recognizes Marmee's authority in major decisions such as the well-being of the family and marrying someone who could potentially provide financial stability.

Another quote that reflects legitimate power is when Marmee advises her children on morality and goodness, which they accept without question because they respect her position as a parent. This shows that Marmee is not only recognized as an authoritative figure in the March family, but also that her children understand and appreciate her power that comes from her role as a mother.

There is also Legitimate power between Aunt March and the younger March women. Aunt March exercised legitimate power when she imposed expectations on Amy, especially regarding her behavior and the need for a good marriage. As an older and wealthy relative, Aunt March has a position of authority, which she uses to influence Amy's decisions and actions. Relevant Quotes from the Script:

2. In the following quote, Aunt March's power over Amy is evident

"You can do nothing if you go back. The girl is sick, not lonely. And you shouldn't go home until you and Fred Vaughn are properly engaged." (Page 7)(06:49–06:58, in movie)

The quote about Aunt March reflects how Aunt March's authority in dictating Amy's priorities, especially emphasizing the importance of a fruitful marriage. Amy, although perhaps internally resistant, feels obligated to consider Aunt March's directives due to her legitimate authority in the family.

Aunt March's legitimate power was rooted in the social and family structures of the time, where elders, especially those who gained wealth, were expected to guide and influence the decisions of the younger generation, who often prioritized social and financial stability over personal interests. This power dynamic highlights the tension that exists between individual autonomy and societal expectations, a central theme in "Little Women."

B. Reward Power

In the March family of Little Women, Reward power can be seen in how characters like Marmee (Mrs. March) influence her daughters through affection, praise, and moral guidance, rather than through strict authority or punishment. This form of power relies on the rewards of love, approval, and emotional support, which are highly valued by the March sisters.

1. For example, in the script, Jo March demonstrates this when she asks Mr. Dashwood about compensation for her story:

"What do you - that is, what compensation" (Page 3) (03:23 – 03:26, in movie)

This interaction highlights Jo's internal conflict between her artistic integrity and her practical need for money, something she wants to earn to contribute to her family. The power of appreciation here is the validation and monetary compensation she seeks, which pushes her to compromise her artistic vision. This also reflects Marmee's influence in instilling the importance of providing for the family, even at the cost of personal sacrifice.

2. Another example is when Friedrich Bhaer recognized Jo's passion for writing that outweighed financial gain:

"No one gets ink stains like yours just out of a desire for money." (Page 5) (05:50 – 05:54, movie)

This recognition serves as an emotional reward for Jo, as it affirms her deeper motivations, which are influenced by the values instilled by her mother. The reward here is recognition of who she is, which has significant emotional value.

3. One specific example from the script is when Meg March is tempted to buy expensive silk fabrics, even though she feels guilty about the expense. Here is a relevant quote from the script:

Meg March and Sallie Moffat at the tailor's shop

Sallie: "Oh Meg! That would look so lovely on you. I know just the dressmaker to send you to. You'll be the prettiest wife in Concord."

Meg: "Oh no, John needs a new coat for winter and Daisy and Demi need new clothes and --"

Sallie: "-- and his wife needs a new dress." (Page 9) (08:42 – 08:55, in movie)

In this conversation, Sallie Moffat uses Reward power by complimenting Meg on how beautiful she will look in the silk fabric, encouraging her to prioritize her wants over other family needs. This compliment acts as an emotional nudge that influences Meg's decision to buy the fabric, even though she initially feels it is unnecessary. Sallie's praise and encouragement are a form of Reward power that makes Meg, despite feeling guilty, still buy the fabric. This shows how rewards or

the promise of rewards can influence a person's decision in the context of family or social relationships. These examples illustrate how the power of rewards is subtly exercised within the March family, often through emotional and psychological support, rather than through tangible rewards.

C. Coercive Power

In the March family in "Little Women," a form of Coercive power can be found in the interactions between family members who try to influence or control each other's behavior through emotional or social pressure. A specific example of Coercive power can be seen when members of the March family pressure each other to follow certain social norms or expectations, even though it may go against their wishes. One example of this is in the following:

The specific relevant quotes from this script are:

Jo: "A friend of mine desired me to offer a story, by her, she wrote it - she'd be glad to write more if this suits." (Page 2) (01:51 – 01:59, in movie)

Mr. Dashwood: "We pay twenty-five to thirty for things of this sort. We'll pay twenty for that."

Jo: (money over art) "You can have it. Make the edits." (Page 3) (03:26 – 03:36, in movie)

1. Social Pressure on Jo: When Mr. Dashwood forces Jo to change her work to conform to market expectations, this reflects the coercive power often felt by women to conform to societal expectations.

"The country just went through a war. People want to be amused, not preached at. Morals don't sell nowadays. Perhaps mention that to your 'friend."(Page 3) (03:10 – 03:20, in movie)

2. Pressure on Amy from Aunt March: Aunt March uses her authority to pressure Amy to stay in Paris until she is engaged to Fred Vaughn, even though Amy may have other desires.

"And you shouldn't go home until you and Fred Vaughn are properly engaged." (Page 7) (06:54 – 06:58, in movie)

These examples show how Coercive power is used to direct individuals' behavior and choices, often by suppressing their desires or aspirations in favor of meeting external expectations.

D. Information Power

In the context of the March family, Information power can be seen in the way family members use their knowledge and skills to achieve goals or influence situations. An example of information power in the March family is seen in Jo March's character when she tries to sell her story to Mr. Dashwood. In this scene, Jo uses her knowledge of the publishing industry to try to sell her work. Although she does not have great social or economic power, she understands how to use her story as a bargaining tool, even if the result is not entirely satisfactory for her.

In this quote, Jo uses her information and writing skills to negotiate with Mr. Dashwood. Although she has to sacrifice her artistic values for money, this is an example of how she uses her knowledge to achieve a practical goal. Jo knows that for her story to be accepted, she must adapt it to the market's desires, showing the power of her information in understanding and adapting to her surroundings.

In the results of the research conducted by the author, the author can only find Legitimate, Reward, Coercive, and Information Power. However, the author did not get results for other powers, such as Expert and Referent power. Overall, the absence of these two types of power may reflect that the film emphasizes family

relationship dynamics built on love, empathy, and emotional support rather than influence based on admiration or special expertise.

CONCLUSION AND SUGGESTIONS

This study uses French and Raven's theory of power to identify the various forms of power that emerge in the interactions between characters, especially Jo March, who struggles against female stereotypes in the 19th century. In the end, Jo's success in publishing her book not only shows personal achievement but also symbolizes women's victory over existing social restrictions. The movie, through the character of Jo, conveys an important message about the importance of fighting against restrictive social norms and striving for equality. This research highlights how language functions as a tool of power in everyday life and how female characters in Little Women use language to negotiate, challenge, and respond to the patriarchal power structures that exist around them. In conclusion, the movie Little Women (2019) not only depicts the personal journeys and aspirations of the March women but also shows how language can be a tool to maintain power and challenge social norms, especially in a patriarchal context. In this study, the author found four powers contained in the Franch and Raven theory, namely Legitimate Power, Reward Power, Coercive Power, and Information Power.

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