

Psychological Trauma, Speech, and Identity: A Critical Discourse Analysis study

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Abstract

This study looks at how psychological traumas shape identity formation, through speech impairment. The people who suffer these traumas undergo numerous challenges in their lives. This research navigates the movie *The King's Speech*, to critically analyze the role of the traumas in the identity formation and the situation of the person, through specific dialogue and scenes from the movie using Critical Discourse Analysis (CDA), as proposed by the model proposed by Teun A. van Dijk as methodology. The theoretical framework is based on Carl Jung's psychoanalytic theory, especially the constructions of ego, shadow, persona, and self that are used to interpret the protagonist's discourse. To investigate how linguistic expressions reveal internal psychological conflict, identity struggles, and emotional repression, dialogues are categorized using these Jungian constructs. The analysis shows that stammering is more than just a speech disorder; it is closely linked to internalized insecurity, social pressure, and childhood trauma. The movie also emphasizes the tremendous pressure of royal duty, where a king must possess public authority, self-assurance, and perfect speech. The protagonist's psychological suffering and sense of failure are worsened by this expectation, which breeds a deep fear of criticism and public scrutiny. The results also highlight how society contributes to the stigma associated with speech disorders because people who stammer are frequently made fun of or excluded, which further undermines their confidence and sense of self. The study also shows that social stigma and fear of public opinion often cause psychological issues to be disregarded or denied. The study concludes that speech in the movie functions as a crucial location where social expectations, institutional power, psychological trauma, and personal identity converge, illuminating the complex connection between language, the psyche, and social structures.

Keywords: Critical Discourse Analysis, Psychological Trauma, Speech and Identity, Stammering, *The King's Speech*, Analytical Psychology

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Introduction

Language serves as a strong medium for the expression and mediation of social identities and psychological states. Speech patterns in cinematic discourse frequently disclose triggering emotional conflicts influenced by societal pressure and personal trauma. King George VI's struggle is shown in *The King's Speech* (2010), where his speech weakness reveals deeper psychological distress and identity conflict within the authoritative role of monarchy. To investigate how speech in the movie reveals trauma and identity construction, through the lens of Critical Discourse Analysis (CDA).

❖ Methodology

Van Dijk's socio-cognitive Critical Discourse Analysis model is used in this study's qualitative research design. By focusing on the relationship between discourse, cognition, and society, the model makes it possible to analyze how speech production is influenced by mental representations that are shaped by fear, authority, and ideology (Van Dijk, 2008). To find linguistic elements that represent psychological trauma and social pressure, a few dialogues and speech scenes from *The King's Speech* are chosen for analysis.

❖ Niche

Few studies have combined critical discourse analysis with depth psychology, even though earlier research on *The King's Speech* has mostly concentrated on speech therapy, leadership, or historical representation. By connecting Jungian theory with Van Dijk's socio-cognitive CDA, this study closes the gap by providing an interdisciplinary understanding of how trauma and identity are discursively constructed in cinematic speech.

Theoretical Framework

Carl Jung's analytical psychology, specifically the ideas of persona, shadow, self, serves as the foundation for the study. The conflict between King George VI's repressed fears and insecurities (shadow), which shows speech destruction, and his public role as a King (persona) is explained by Jung's framework. A process of self, in which a fractured identity seeks psychological incorporation, is represented by the struggle for confident communication (Jung, 1968).



Figure 5: Jung's Model of the Psyche.

Methodology

This study examines how psychological trauma and identity are constructed through speech in *The King's Speech* using qualitative research based on Critical Discourse Analysis (CDA) (Hooper, 2010). Because CDA studies language as a social practice influenced by power, ideology, and cognition, it is especially well suited for media text analysis (Van Dijk, 2008).

❖ Analytical Framework: Van Dijk's Socio-Cognitive Model

Teun A. Van Dijk's socio-cognitive model, which views discourse as an interaction between social structure, communicative events, and social and personal cognition, serves as the foundation for this study's methodological framework. Van Dijk (2009) states that discourse is not created in a vacuum but rather is facilitated by mental models formed by sociocultural knowledge, institutional power, and ideology.

Because it connects macro-level social forces (like institutions and power) with micro-level psychological processes, this model is especially suitable for this study and allows for a thorough examination of speech as a linguistic and cognitive phenomenon.

❖ Data Selection

The King's Speech dialogues and speech scenes that were specifically chosen to highlight speech disfluency, hesitation, silence, and emotional tension make up the data. These scenes were chosen because they powerfully illustrate how psychological trauma, fear, and public authority all influence discourse.

Levels of Analysis

Following Van Dijk's socio-cognitive framework, the analysis is conducted at three interconnected levels:

1. Social Structure

The analysis looks at how strong institutions, such as the British monarchy, political authority, and symbolic elites, affect the creation of discourse at the macro-social level. The king's linguistic performance is shaped by these institutions' control over speech norms and expectations, which also increases psychological pressure (Van Dijk, 2008).

2. Communicative Event

The study examines communicative scenarios portrayed in the movie at the discursive level, concentrating on:

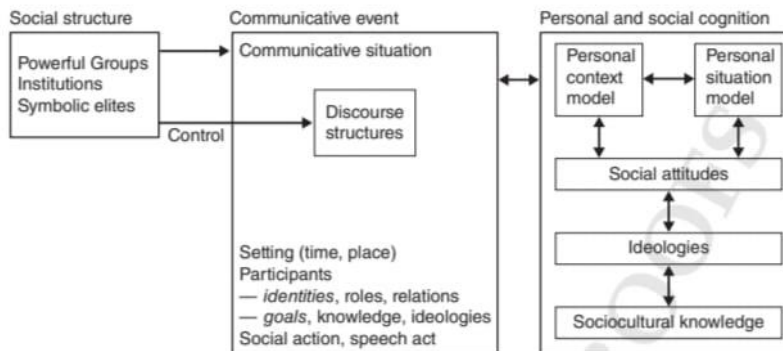
- Setting (time and place)
- Participants and power relations
- Social roles and identities
- Goals, knowledge, and ideologies
- Speech acts and discourse structures

3. Personal and Social Cognition

The study examines situation models and personal context models that mediate speech production at the cognitive level. It is believed that the king's speech obstruction reflects internalized trauma, fear, and insecurity that have been molded by prior experiences and social expectations. His self-perception and discourse performance are also influenced by social attitudes and prevailing ideologies about leadership, masculinity, and authority (Van Dijk, 2009).

Connecting with Jungian Theory

The main methodological framework is provided by Van Dijk's socio-cognitive model, but Carl Jung's analytical psychology specifically, the ideas of persona and shadow is used to interpret the results. Deeper understanding of the psychological struggle between the king's private and public identities is made possible by Jung's framework, which makes trauma both a discursive and unconscious phenomenon (Jung, 1968).



Review of the Literature

❖ Critical Discourse Analysis and the Socio-Cognitive Approach

According to Critical Discourse Analysis (CDA), language is a social practice that produces and perpetuates inequality, power, and ideology. According to Van Dijk (2008), discourse must be analyzed through the interaction of discourse, cognition, and society rather than being understood only at the textual level. He presents the idea of mental models, which act as a mediator between the creation of individual discourse and social structures. This socio-cognitive approach is especially pertinent to the study of speech in institutional settings, like monarchies, where linguistic performance is influenced by ideological pressure (Van Dijk, 2008).

Van Dijk (2015) expands on this strategy by emphasizing that CDA should clarify how speakers' internalized ideologies, fears, and beliefs affect discourse structures. In *The King's Speech*, where royal authority controls public speech, he points out that elite institutions exercise discursive control by dictating what can be said and how it should be expressed.

❖ Discourse, Power, and Identity Construction

One of the main issues in CDA research is identity construction. According to Zotzmann and O'Regan (2016), identity is discursively constructed and negotiated through interaction rather than being fixed. Their work illustrates how speakers adopt different identities based on audience, context, and power dynamics. This observation lends credence to the theory that, depending on the context of communication, King George VI's identity alternates between that of a self-assured monarch and a vulnerable person.

Similarly, Bucholtz and Hall (2005) suggest that linguistic practices, rather than innate characteristics, are how identity is formed. The CDA's theory that speech reflects underlying ideological and psychological positioning is supported by their sociolinguistic framework.

❖ Language, Trauma, and Psychological States

Linguistic and psychological research has repeatedly demonstrated that language use reflects trauma. According to Pennebaker and Chung (2011), traumatic experiences cause speech patterns to change, such as increased hesitation, broken syntax, and emotionally charged vocabulary. According to their research, speech disfluency may be seen as a psychological sign rather than a strict mechanical flaw.

According to Kleim et al. (2018), trauma severity is predicted by linguistic markers like a decrease in cognitive-processing words and an increase in self-focused language. These results support the study's methodological premise that speech abnormalities in *The King's Speech* could indicate unresolved psychological trauma.

❖ Speech Disorders, Anxiety, and Identity

The psychological and social aspects of stuttering are highlighted in clinical research. According to Boyle (2013), people with speech impairments frequently have increased anxiety, shame, and identity conflict, especially when communicating in high-stakes situations. This supports the assertion made by Bloodstein and Bernstein Ratner (2008) that authority figures and social pressure exacerbate stuttering.

These results support a sociocognitive interpretation of speech anxiety and are pertinent to *The King's Speech*, where the protagonist's speech deteriorates most during institutional and public performances.

❖ **Film Discourse and Institutional Pressure**

Scholars of film discourse contend that movies both reflect and replicate social ideologies. According to Fairclough (1995), language choices and narrative framing in media texts normalize power relations. When applied to *The King's Speech*, this viewpoint implies that psychological pressure is increased because royal speech is presented as a national obligation rather than a private act.

Disability studies also show how movies portray speech impairment as a social failure as well as a personal struggle (Ellis, 2015). This lends credence to a CDA-based understanding of speech as ideologically charged rather than impartial.

❖ **Jungian Analytical Psychology and Identity Conflict**

The analytical psychology of Carl Jung offers a theoretical framework for comprehending internal conflict. Jung (1968) presents the idea of the shadow, which harbors suppressed fears and insecurities, and the persona, which is the social mask worn to conform to social norms. He contends that psychological symptoms result from an unresolved conflict between these elements.

The process by which people integrate disparate facets of their identities is described by Jung's concept of individuation. By applying Jungian theory to narrative analysis, literary scholars like Stevens (2006) demonstrate how character development serves as a symbol of psychological integration.

❖ **Research Gap and Niche**

Few studies have combined Van Dijk's socio-cognitive CDA with Jungian psychology, even though earlier research has looked at *The King's Speech* from therapeutic, rhetorical, and historical angles. Current research frequently ignores the discursive and psychological aspects of speech impairment in favor of treating it as a medical or motivational problem. By examining speech as a location where institutional power, cognition, trauma, and identity converge, this study closes this gap.

Data Analysis

By using Van Dijk socio-cognitive model this chapter presents a qualitative discourse analysis of *The King's Speech* (2010) selected dialogues and scenes. This analysis interprets how psychological trauma and identity conflict are discursively constructed through speech, especially when you are at an authoritative position.

According to model given by Van Dijk (2008) the discourse can be analyzed in three portions: Social structure, Communication event, Personal & Social cognition.

❖ **Social Structure**

Van Dijk interprets social structure as the powerful groups, institutions and symbolic elites that control public discourse (Van Dijk, 2008). As in *The King's Speech*, the British King represents a leading institution whereas speech is not simply shown as personal expression but a symbol of national authority. As here the King is positioned within an elite structure that demands excellence as being stammer he needs linguistics perfection.

Scene: Opening scene-Wembley Stadium speech (1925)

Dialogue: "I have received from His Majesty the King....." (George VI struggles and pauses repeatedly).

So, this scene demonstrates how institutional expectations find pressure. Speech failure leads to institutional embarrassment due to the presence of political elites, mass audience, and media. Methodology interprets this kind of elite setting apply control over discourse by enforcing norms of authority and fluency (Van Dijk 2015).

❖ **Communicative event**

Communicative situation

Communicative events include the setting, participants, goals, and social actions involved in discourse (Van Dijk, 2008). Public speeches in the movie are highly formal, proclaimed events with high authoritative expectations.

Scene: Radio broadcast rehearsal before coronation.

Setting: Broadcasting room

Participants: King, Advisors, Technicians

Goals: Deliver a flawless national address

This situation of communication was rigid and hierarchical, permitting little space for emotional comfort. This proves the claim of Van Dijk that communicative situations strongly influence discourse performance.

Discourse Structure

Discourse structure mainly refers to “The King’s Stammering”, observable linguistic patterns such as pauses, repetitions, and silences (Van Dijk,2009)

Scene: Wembley Stadium Speech

Observed discourse features:

- Prolonged pauses
- Repetition of consonants
- Broken Syntax
- Silence amplified by microphone

These structures are not random; institutional pressure causes cognitive overload. Van Dijk (2009) claims that discourse forms often reveal fundamental mental states when analyzed within context.

❖ Personal and social Cognition

Personal context model

This model refers to the individual mental representation shaped by personal history and experience (Van Dijk 2008).

Scene: Therapy session with Lionel Logue.

Dialogue: “I am afraid of my own voice.”

This dialogue symbolizes the King’s deeply internalized fear. The King’s personal context model brings in childhood trauma, fear of judgment and anticipation of failure. This shows how much he is insecure and self-doubted due to stammering. These all-mental representations become stimulated during public speaking, interfering with speech production.

Personal situation model

The way individuals interpret the immediate communicative situation refers to personal situation model (Van Dijk 2008).

Scene: First therapy session.

Dialogue: “Here, in my study, you’re just another bloke.”

This reframing reduces perceived power distance. As there is a shift in the situation model, “judged King” to “safe individual”, that leads to noticeable speech improvement. Discourse depends on perceived situation, not competence alone as stated by Van Dijk.

Social Attitudes

Evaluations shaped by ideology and culture refer to social attitudes (Van Dijk, 2009).

Highlighted attitude in the film:

A King must never appear weak.

Scene: Interaction with royal advisors.

They discouraged The King from informal speech and emotional expression due to royal norms. These attitudes intensify self-monitoring and anxiety, highlighting speech disfluency.

Ideologies

Deep-seated belief systems that organize social attitudes are referred to ideologies (Van Dijk, 2006).

Ideologies highlighted in the film:

- Authority equals speech control
- Masculinity requires emotional restriction
- Leadership must sound confident

These ideologies symbolize benchmarks for King to evaluate himself, making every speech act a test of authenticity rather than communication. This also shows the rigid norms, stereotypes and pressure from society towards an individual. This reveals that how ideologies due to culture can undermine the abilities of an individual; despite highlighting positive side they prefer to highlight darker side.

Sociocultural knowledge

Shared cultural understandings of leadership, monarchy, and nationhood interpret sociocultural knowledge (Van Dijk, 2009).

Scene: Final wartime broadcast (1939).

The speech at that time is framed as a national moment of unity.

This event leads to King's awareness of historical responsibility activating cultural knowledge that intensifies emotional burden but also motivates determination. It was somehow the building block of self esteem and confidence which motivates King that he can do it, can overcome his stammering. This sociocultural knowledge reveals that his improvement in speech could be his power. Because at the preparation of coronation Lionel provoked him and King unconsciously says in anger that I can do because I have a voice.

Control of Discourse

Van Dijk claims that powerful groups control discourse by regulating access, form, and evaluation of speech (Van Dijk,2008).

Scene: Rehearsals controlled by advisors and technicians.

Speech content, spacing, and delivery are monitored.

This control limits naturalness and triggers anxiety, reinforcing link between power and discourse failure. Due to this control King felt more insecure and self-doubted, he faces a fear of being judged. This proves that discourse is the outcome of social power filtered through cognition (Van Dijk).

Psychological Interpretation (Jungian Support)

Theory given by Carl Jung interprets persona, shadow, and self. As we connect Jung's theory with Van Dijk socio-cognitive model, persona is clearly shown as the King's imposed royal identity, while shadows are symbolized by suppressed fear and insecurity (Jung,1968).

Scene: Final speech with Lionel beside him.

The king speaks slowly but steadily.

So, this scene symbolizes self, where internal conflict is managed rather than denied, resulting in improved discourse which leads him that he would not be a stammer forever.

Discussion

Discussion contains the understanding that how psychological trauma is unveiled through speech and identity in *The King's Speech* (Hooper,2010). By connecting Van Dijk's socio-cognitive model with Carl Jung's analytical psychology, this discussion moves beyond speech's technical problem and instead understands it as a deeply

human struggle shaped by power, fear, and individuality. The social structure is shown at British Empire Exhibition, Wembley Stadium (1925) basically there was mass public and live radio broadcast which led to intense institutional pressure on King which result in severe stammer publicly expose which causes emotional humiliation and psychological breakdown. After this event Queen Elizebeth wife of King George VI took step and decided to consult a speech therapist. This bold step results in King's confidence building, fear management and self-acceptance development. Finally, after speech therapy at Wartime 1939 was broadcast despite of pauses King completed the speech which shows his psychological recovery and identity integration. I took 18 dialogues for discussion across six thematic categories, each supported by scene specific psychological interpretation.

❖ **Persona: Living Behind the Crown**

In view of Jung, the face that an individual shows the world to survive socially is claimed as persona (Jung,1968). In The King's Speech, King George VI's persona is terribly heavy. He is not an ordinary man who speaks in public; despite he is a king whose represents an entire nation. This burden on him can be clearly seen in the Wembley Stadium speech (1925). As the king struggles through the opening words – "I have received..." – the silence after that follows is almost awful and embarrassing. The microphone not only amplifies his voice but highlighted his fear. This is a high-pressure communicative event, where institutional power leaves no room for human weakness through lens of socio-cognitive perspective (Van Dijk,2008).

Psychologically, this scene shows a man stuck behind his persona. He is supposed to sound strong and firm even when he feels broken. King's stammer becomes the moment where the persona cracks, unveiling the human being beneath the crown.

Scene: Early royal setting, private conversation

Dialogue: "I am not a King. I am a naval officer."

This shows the conflict with the imposed royal persona. Psychologically, this shows that King rejects his forced identity. Here, persona seems to be oppressive and protective. Anxiety is produced due to mismatch between self-image and institutional role that later surfaces as speech disfluency.

Scene: Conversation with Queen Elizabeth

Dialogue: "I don't know how to be myself."

This is a moment of identity confusion. The persona has become so dominant that the genuine self feels lost. Repeated exposure to elite expectations reorganizes cognition, leaving little space for personal voice (Van Dijk).

Scene: Preparing for public duties

Dialogue: “I have to speak, but I don’t know how.”

Speaking here equals performing authority. Basic thing was to maintain the royal persona and overwhelming ego which led to the hesitation and psychological breakdown of King at that moment.

❖ **Shadow: Fear That Learned to Speak**

Shadow is described by Jung as the part of self that holds pain, fear, and embracement, everything that we are taught to hide (Jung,1968). In King George VI’s case, his childhood humiliation, harsh discipline, and years of being stammer formed shadow. So, this shadow finds its voice not in confession, but in broken speech. Finally, when King says to Lionel, “I’m afraid of my own voice,” this dialogue might feel small, yet it carries a lifetime emotion of fear and insecurity. Until this moment, that fear had been reflected through pauses, repetitions, and silence.

Socio-cognitive models help to interpret this: personal mental models shaped by trauma are activated in moment of public assessment (Van Dijk,2009). The king does not stammer due to lack of words despite stammering because his shadow is speaking louder than his confidence. Since his childhood he has been always discouraged and pressurized by society.

Scene: Therapy session with Lionel

Dialogue: “I was told I was stupid.”

This line releases long-suppressed shame. Childhood humiliation turns into shadows for the whole life of an individual, beginning to surface verbally. Van Dijk’s interprets that such early experiences remain cognitively active during stressful discourse.

Scene: Therapy confession

Dialogue: “I was frightened of him.”

Fear of authority is revealed. King’s inner fear transfers onto public audiences and microphones and turns into judgement. The shadow does not speak directly in

public; it disturbs speech instead. The whole point of disturbance is the psychological pressure imposed on King.

Scene: Reflecting on childhood

Dialogue: “I couldn’t speak.”

This is not just literal silence but emotional suppression. The shadow expresses itself symbolically. Speech failure becomes the language of uncertain fear.

❖ Ego Conflict: Wanting to Speak, Being Afraid to Exist

According to Jung, ego is an element that is caught between who we are inside and who we must be outside (Jung, 1968). In the movie, *The King’s Speech*, we can see this conflict clearly. The King wants to speak as a confident man, but he is required to speak as a symbol. The conflict is clearly visible during the argument with Lionel, when the king shouts, “Because I have a voice!” The repetition of this dialogue is emotional rather than rhetorical. It is not about authority despite it is about existence as an individual. He is struggling to believe that his voice deserves to be heard.

The moment reflects a clash between personal cognition and institutional discourse demands through the lens of Van Dijk perspective. According to human psychology, it is a cry of someone who has spent his life being told, directly and indirectly, that his voice is not enough.

Scene: Argument with Lionel

Dialogue: “I don’t want to be king.”

The ego opposes responsibility. The conflict between desire for safety and obligation to lead creates inner conflict that weakens speech production.

Scene: Same confrontation

Dialogue: “I can’t do this.”

This is ego exhaustion. Repeated high-pressure communicative failures weaken confidence, supporting fear-based cognition through lens of socio-cognitive model.

Scene: Therapy challenge

Dialogue: “Why should I listen to you?”

This resistance reflects compromised ego control. The king struggles between royal authority and accepting help, a tension reflected in broken speech.

❖ **Psychological Trauma: When Pain Lives in the Body**

In *The King's Speech*, psychological trauma is quite it does not scream; it hesitates. Unprocessed trauma often appears symbolically rather than directly (Jung, 1968). In the movie, trauma lives within the body as it appears physically as tightened jaws, shaking hands, and broken syntax.

When King recalls his childhood memories – “My father was very hard on me” – these words come gradually, as if they hurt to carry. Socio-cognitive model interprets that such experiences shape long-term mental representation that resurface under pressure (Van Dijk, 2008). The King's stammer is not a failure of speech; it is a memory refusing to stay silent.

Scene: Discussing childhood treatment

Dialogue: “They made me wear braces.”

The body remembers trauma. Unexplained trauma sometime results in physical pain. Speech muscles carry emotional memory, leading to reluctant blocks.

Scene: Emotional recollection

Dialogue: “It hurt.”

The simplicity of the sentence signals deep trauma. Rational control and directly influencing bodily response during speech are often bypassed by painful memories.

Scene: Quiet therapy moment

Dialogue: “I was left alone.”

Leaving behind trauma emerges. Van Dijk's model interprets how isolation shapes mental representations of threat, making public speaking feel emotionally unsafe.

❖ **Individualism (Self): Speaking Without Hiding**

Self is becoming perfect, it is about becoming whole (Jung, 1968). Believing in individualism beautifully unveiled in the final wartime broadcast (1939). The king pauses, voice is not smooth, but he does not stop.

As Lionel stands beside him, silently guiding, the king speaks:

“In this grave hour...”

Each pause feels intentional rather than fearful.

Through socio-cognitive lens, the context model has changed. It is now not just restricted alone inside the institution (Van Vijk, 2009). This emphasizes that a man who has stopped fighting his fear and started speaking with it. So, this is an individuation not curing the stammer King but no longer being ruled by it.

Power, cognition, and context shape discourse is explained through Van Dijk's socio-cognitive model. Jung's interprets that why speech becomes the site of psychological struggle. So, it unveils that The King's Speech is not about learning to speak better, instead it is about learning to exist without hiding. This shows that the bravest voice is not the loudest one, but the one that speaks although fear.

Scene: Therapy experimentation

Dialogue: “I don't stammer when I sing.”

Singing removes institutional pressure. Here space is somehow given to king to speak confidently. Perspective changes cognition, temporarily delivering speech.

Scene: Therapy breakthrough

Dialogue: “I feel better when I swear.”

Swearing breaks the royal persona. Repression is released here individualism begins. Speech improves when identity feels real, not performed. Conflict between real and reel breaks here.

Scene: Preparing for final speech

Dialogue: “I can do this.”

This is not confidence without fear, but confidence with fear. Ego and shadow begin to live together rather than conflict. But the fear that was weakening him now begins to encourage him.

Final Healing

Scene: Wartime broadcast (1939)

Dialogue: “In this grave hour...”

The pause is still there, but it no longer controls him. Speech reflects acceptance rather than perfection and there is now slow cut down of denial phase.

Scene: Continuing broadcast

Dialogue: “We shall meet the challenge together.”

Collective language reduces personal burden. Perspective shifts from judgment to harmony, stabilizing cognition.

Scene: Silent exchange with Lionel

Dialogue: (Lionel nods silently)

Support replaces fear of being judged. King speaks as a whole self, not a flawless one without bothering about humiliation, judgement and royal norms.

Conclusion

In this whole research, Carl Jung's analytical psychology and Critical Discourse Analysis based on Van Dijk's socio-cognitive model to examine how psychological trauma and identity conflict appear in speech in *The King's Speech*. From the perspective of speech and language pathology, the study shows that stammering must be viewed as a multifaceted disorder influenced by cognition, emotion, and social context rather than just as a motor or linguistic destruction.

According to the research, King George VI's stammer gets worse in high-communicative pressure scenes like the Wembley Stadium broadcast, where fear of being judged, authority expectations, and public judgement all come together. Through Van Dijk's model, these occasions serve as high-risk communicative events where the activation of negative mental models formed by previous trauma interferes with the production of fluent speech (Van Dijk, 2008). This highlights how critical it is for speech-language pathologists to understand how listener response and context directly affect fluency.

The internal mechanisms underlying disfluency are further explained by Jung's theoretical framework. Realistic expression is suppressed by the king's image as a royal authority, and his shadow (childhood trauma) formed by humiliation and punishment as a child which emerges during speech attempts as hesitations and blocks. The resulting ego conflict between the need to speak and the fear of being judged reflects what therapists often see in stammering patients. As a result, therapy

transforms from a technical intervention to a psychological setting for self-acceptance, safety, and validation (Jung, 1968).

My internship in speech and language pathology, where I saw a stammering patient, whose fluency dramatically varied based on social response, is highly stable with this interpretation. Speech became more dysfluent and avoidant in situations where the patient was subjected to criticism, mimicry, or impatience. However, the same person's fear of being judged gradually subsided when they were given support, time to talk, and confidence. Speech became noticeably more confident and fluid as denial and insecurity decreased. Research showing that listener attitude and emotional safety are important to fluency outcomes is supported by this clinical observation (Bloodstein & Bernstein Ratner, 2008).

This study supports the need for a comprehensive treatment strategy from an SLP perspective. Fluency-shaping and stuttering-modification methods are still crucial, but they work best when paired with counseling techniques that deal with social stigma, anxiety, and self-esteem. Real-world clients gain from therapy that addresses both speech behavior and emotional well-being, just as King George VI's speech improves when therapeutic support lessens psychological threat.

In conclusion, by combining Jungian psychology and Critical Discourse Analysis, this study progresses speech and language pathology by highlighting the significant impact of social interaction and psychological trauma on stammering. In addition to clinical knowledge, effective intervention necessitates patience, empathy, and knowledge of the speaker's lived experience. In the end, fluency develops when people are given the confidence to speak without worrying about being judged, in addition to techniques.

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