The Emotional Landscape of 'Inside Out': a Critical Analysis

Sahril Mujani [1]
sahril.mujani@pertiwi.ac.id
English Literature Department, Faculty of Tourism and Language,
Universitas Pertiwi

Thalia Ruliandara
thaliaruliandara@gmail.com
English Literature Department, Faculty of Tourism and Language,
Universitas Pertiwi

Revida Engelbertha
revida.engel@pertiwi.ac.id
English Literature Department, Faculty of Tourism and Language,
Universitas Pertiwi

Abstract: This research topic is the interpretation of signs of emotions in the main character's behavior. More specifically, this study aims to recognize and represent the emotions depicted in Inside Out. 'Inside Out' displayed five emotions: Joy, Sadness, Anger, Fear and Disgust. Emotions in inside-out movies are interpreted by the signs implied in them. The approach used in this research is qualitative research. The qualitative method with descriptive analysis uses non-numerical data to comprehensively and accurately describe a specific event, behavior, or experience. This study uses several approaches and theories. Approaches used semiotics with Peircean theory and psychology with Schachter-Singer's Two-Factor Theory of Emotion and cognitive arousal theory. The data were collected from scenes, scripts, and the movie's dialogue. This research shows different meanings for signs, objects, and interpretants, the representation of basic emotions in the film 'Inside Out.' The result is dominant signs in cutting scenes with specified physical characteristics and clothing criteria. Therefore, emotions can arise because of physical reactions and cognitive interpretation of external stimuli. Cognitive processing interacts to drive a person's behavior.

Keywords: *Emotion Landscape, Critical Analysis, Cognitive Interpretation*

INTRODUCTION

Understanding and supporting the physical, emotional, and cognitive development of children and adolescents is crucial for their overall well-being and success in life. As children grow, they experience physical changes, emotional fluctuations, and cognitive maturation, all of which play a critical role in their development (Blakemore et al., 2010). Adolescence, in particular, is a period marked by significant physical, cognitive, and social maturation, as well as emotional fluctuations (Blakemore et al., 2010). Research has shown that during this period, adolescents may face additional pressures such as school examinations, employment, and increasing social interactions outside of school, which can contribute to a decline in physical activity (Parker et al., 2021). Additionally, younger adolescents may experience more unstable emotions and sudden physical changes

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[1] Corresponding author

compared to older adolescents (Kwon et al., 2022).

Physical activity plays a significant role in the development of children and adolescents. Longitudinal studies have indicated a decline in physical activity during adolescence, particularly among adolescents with Down syndrome, highlighting the need for targeted interventions to support their physical well-being (Izquierdo-Gómez et al., 2017) Furthermore, the decline in physical activity during adolescence does not appear to be associated with changes in mental health, suggesting the need for comprehensive approaches to address both physical and mental well-being during this critical developmental period (Dijk et al., 2016).

Cognitive development is another vital aspect of growth during childhood and adolescence. Early childhood, particularly the age range of 0-6 years, is considered the "golden age" for cognitive development, emphasizing the importance of providing attention and support during this period (Mulyana & Nurcahyani, 2022). Factors such as stunting have been shown to impact early childhood cognitive development, highlighting the need to address nutritional and developmental factors to ensure optimal cognitive growth (Ekholuenetale et al., 2020). Moreover, preschool education has been found to impact a child's cognitive development deeply, emphasizing the significance of early educational interventions in shaping cognitive abilities (Yan et al., 2021).

Emotional development is intertwined with cognitive and social development, influencing interpersonal interactions and thinking abilities (Muyassaroh & Prasetyo, 2019). The role of family and culture in the development of emotional intelligence has been emphasized, particularly during challenging economic periods that can impact children's emotional and intellectual development (Rahim, 2020). Additionally, the quality of stepfamily relationships has been linked to various biological and physiological responses in adolescents, which can manifest as physical symptoms, highlighting the interconnectedness of emotional and physical well-being during development (Jensen & Harris, 2017).

Therefore, the research objective is to interpret the understanding of Charles Sanders Peirce's semiotic theory, mainly focusing on the elements of Objects, Signs, and Interpretants. This investigation will explore applying these semiotic components within the context of the film "Inside Out," specifically through the analysis of Riley's emotions, namely Joy, Anger, Fear, Sadness, and Disgust.

The Schachter-Singer theory of emotion, established in 1962, posits that emotion is characterized by two primary elements: physiological arousal and cognitive interpretation. This theory suggests that experiencing emotion begins with a physiological response, which is subsequently cognitively labeled or identified by the mind.
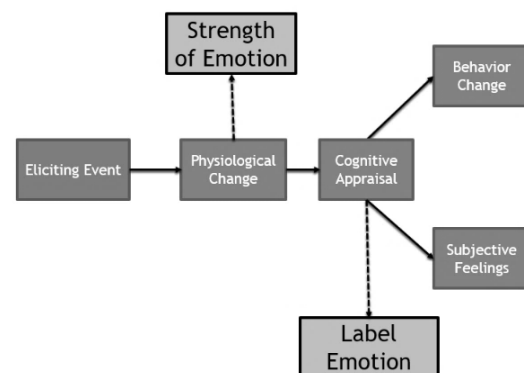
(Source: https://psu.pb.unizin.org)
Figure 1 Schachter-Singer's Two-Factor Theory of Emotion

The eliciting event causes a change in physiology and cognitive appraisal, as proposed by Schachter and Singer's two-factor theory of emotion. According to this theory, physiological arousal precedes the mental appraisal process, with high levels of physiological arousal representing intense emotions and low levels representing weaker emotions. However, the theory suggests that the specific label attached to the emotion is determined by cognitive appraisal rather than the arousal level alone. This cognitive appraisal can be quick and automatic or slow and conscious, influencing behavior changes and subjective feelings (Dror, 2016).

The cognitive appraisal theory posits that cognitive appraisals of events elicit emotions, and these appraisals determine the label attached to the emotional experience. This theory emphasizes the role of cognitive processes in distinguishing between emotions and other cognitive processes, highlighting the significance of cognitive appraisal in shaping emotional experiences (Shargel, 2016). Furthermore, the theory suggests that emotional

information can induce unconscious mimicry through physiological feedback, leading to the production of similar emotional experiences in the perceiver (Yong, 2019).

Research has also explored the role of autonomic mechanisms in emotional reactivity and regulation, indicating that specific stimuli can elicit distinct emotional responses, such as amusement, sexual amusement, sadness, fear, and disgust, which are associated with unique autonomic responses (Uy et al., 2013) Additionally, appraisal tendencies are suggested to occur after the emotion is elicited, further emphasizing the role of cognitive appraisal in shaping emotional experiences (Winterich et al., 2010).

The two-factor theory of emotion also incorporates the role of attributions in the construction of emotion, highlighting the influence of unconscious inferences about the causes of psychological states on emotional experiences (Shaked & Clore, 2016). Moreover, specific appraisal profiles have been identified for different emotions, such as nostalgia, which involves unique appraisals that differentiate it from other emotional experiences (Tilburg et al., 2019).

The theory of misattribution of arousal suggests that unexplained arousal can lead to a search for relevant explanatory cues, and depending on these cues, the same state of arousal can lead to different emotional attributions, such as joy, fear, or anger (Sinclair et al., 1994) Furthermore, the relationship between emotional granularity and cardiorespiratory physiological activity in daily life has been investigated, indicating potential associations between cognitive appraisal and physiological activity in emotional experiences (Hoemann et al., 2020).

In summary, Schachter and Singer's two-factor theory of emotion emphasizes the interplay between physiological arousal and cognitive appraisal in shaping emotional experiences. The theory underscores the role of cognitive processes, attributions, and specific appraisal profiles in differentiating and labeling emotional experiences, highlighting the complex interplay between physiology and cognition in the elicitation and differentiation of emotions.

METHOD

This study employs a qualitative descriptive method, as Merriam (2009) outlined, a subfield within social research. Qualitative research involves in-depth collection and analysis of non-numerical data to investigate social phenomena. The research design adopted is descriptive, aiming to understand and portray the characteristics of a specific phenomenon or group. Qualitative descriptive studies offer a comprehensive everyday summary of events experienced by individuals or groups. In line with this approach, our research on 'Inside Out' Film utilizes non-numerical data, relying on words instead of numbers, to provide a detailed description and analysis of the depicted approaches in the film.

This research was conducted from November 2022 to September 2023. The writer uses both primary and secondary data for this research. According to Ajayi (2017), the first-hand information gathered by the writer is called preliminary data. As argued, the data are always personalized to the writer's requirements. In addition, secondary data refers to information gathered by an earlier discovery. Books, journals, and articles serve as sources.

For primary data, the writer used the film 'Inside Out' by Pete Docter, where the writer used visualized pictures or scenes, dialogue, and script. The secondary data the writer gains is information from journals, books, essays, and official websites to support the research topics. According to the research approach, writers provide a complete and accurate description of a specific event, behavior, or experience to collect data. Therefore, the writer chose to Watch the film 'Inside Out' (2016) by Pete Docter, which used document analysis, meaning that relevant documents like books, journals, articles, and other scientific works related to the titles set by the writers are used to collect data.

The writer gathers data by documenting information from the script, scene footage, and dialogue. The essential steps in this data collection process are outlined as follows: (1) The writer categorizes the data after watching the film in semiotic and psychological approaches; (2) Classifying the objects, signs, and interpreters from the characters that find out in 'Inside Out' film; (3) Identify and

analyze through the visualized pictures or scenes, the dialogue, and the script. In the end, the writer concluded the research and answered the problem of research with the analysis's findings.

For data analysis techniques, the writers use content analysis. The process of methodically analyzing and interpreting textual or visual data content is known as content analysis. The objective is to discover data patterns, themes, and trends and make inferences about them. Writers collect data to support research to answer research questions.

The data begins by observing 'Inside Out' to understand and capture the most significant issues in the film. From the writer's point of view, the thing that is very interesting and must be discussed and examined in the movie 'Inside Out' is the emotions depicted in the film.

FINDINGS AND DISCUSSION

Based on the objective of the research is to explain how emotions are presented in films, Charles Sanders Peirce's semiotics through the meaning aspects of sign, object, and interpretant. In 'Inside Out,' Riley has five emotions – Joy, Sadness, Disgust, Fear, and Anger – depicted as characters in her mind.

Figure 2 Joy

Joy plays a vital role in the emotional landscape of Riley's mind, as she is the first character to appear after Riley's birth, quickly eliciting a smile and a sense of happiness from her. Peirce's semiotics show that the object is the emotion of happiness. The sign is Joy's character, including her appearance. The interpretation is what Joy means when seeing Joy's appearance. It has meaning as a sign; the physical characteristics of the "Joy" emotion are that Joy has a bright appearance, with a bright yellow color. She wears a sleeveless dress; an object is an emotion of happiness; as interpreted, "Joy" refers to a state of emotional well-being characterized by joy, cheerfulness,

and enthusiasm. When looking at Joy's appearance, she seems tall and slim, wearing a short dress that highlights her confident attitude.

According to Merriam-Webster, "Joy" is a noun that describes the happiness and satisfaction that comes from achieving success, experiencing good fortune, or having something you desire. Joy's vibrant yellow body color is well-suited to her personality, which is depicted as consistently enthusiastic, positive, brave, and optimistic throughout the film 'Inside Out.' Drawing from Alnasuan's (2016) work on color psychology, yellow correlates with a cheerful mind and sunny disposition, both qualities that Joy embodies. In addition to her bright body color, Joy's big, sparkling eyes reflect her boundless curiosity and enthusiasm. In contrast, her constant smile and optimistic outlook on life are reflected in her facial expression.

The correlation between thin body types and happiness is due to such body types' conformity to established societal beauty standards. Joy's unique fashion style, which evolves throughout the film according to her emotional state and role in Riley's emotional journey, is also noteworthy.

Joy's sleeveless dress, made of a bright, glowing yellow shade, is a deliberate choice often associated with happiness and positivity. The dress looks like a sunbeam, further emphasizing Joy's radiant nature. Her dress's white, star-like pattern represents her role as the guiding star in Riley's emotional journey. In contrast, the design of her dress allows for ease of movement, reflecting her energetic and active personality. This design enables Joy to navigate Riley's mind effortlessly, ensuring she can respond quickly to emotional situations and maintain Riley's overall happiness.

Figure 3 Sadness

After joy, the second emotion that appeared in Riley's mind was sadness. When Riley cried, that is when sadness appeared. In light of

Pierce's semiotics, we see the object is the emotion of sadness. The sign is the character of sadness, including her appearance. The interpretant is interpreted from sadness when looking at sadness's appearance. It showed that as a sign, the physical characteristics of the "Sadness" emotion are that sadness has a short body, blue skin, and gloomy eyes; as the object is an emotion of sadness; as interpretation, it refers to unhappiness characterized by gloom, sorrow, and melancholy. She is a well-educated loner.

Sadness is a personified character that symbolizes Riley's emotion of sadness. One of the most prominent features of sadness is her blue coloration, which is typically associated with sadness. However, it must be noted that blue can elicit sadness or aloofness. It is particularly evident in the works of famous artists, such as Picasso, who heavily featured blue hues during his "blue period." Such paintings often convey a sense of loneliness, melancholy, or forlornness, highlighting this color's complex and multifaceted nature.

Sadness's face, which always looked anxious and full of feeling, with eyes that were sad and often filled with tears, reflected the essence of sadness itself. Large, watery eyes show how sadness can make someone feel exposed and vulnerable. At the same time, an agitated face depicts how feelings of sadness can disrupt emotional calm and stability. Additionally, sadness's facial expression is also shown through the body posture. As a boy in the film, he often lowers his head and reaches for his hands, making him feel helpless or separated from his surroundings. It reflects how sadness can make someone feel isolated or isolated from others. Apart from facial characteristics and body posture, sadness's voice and way of speaking are also essential to expressing the nature of sadness. His low, calm voice conveys a sense of weakness or uncertainty often associated with sadness. He also tends to speak somewhat pessimistically and always sees the negative side of situations.

The clothes that sadness wears reflect a nature that tends to be closed. She wears a knitted sweater combined with jeans and flat shoes that are the same color as the sad character's skin color, which can give rise to the meaning that the sad character is a character who is always cold towards his surroundings or always feels sad in every situation. The clothes looked simple and unobtrusive, reflecting his preference to be in the background and noticed rather than being the center of attention. The glasses he wears are one of the elements that reflect Sadness' character. Glasses depict caution and knowledge, considering that sadness tends to be more analytical and fuller of feeling. His clumsy and awkward appearance also reflects his shyness and lack of self-confidence.

Figure 4 Disgust

According to the director, Pete Docter, each emotion is based on a unique shape. For instance, Joy is based on stars, sadness on teardrops, Anger on fire bricks, Fear on raw nerves, and Disgust on broccoli. Interestingly, the Disgusted emotion first appeared when Riley saw broccoli, as she didn't like it. As per Peirce's semiotics, the object is the emotion of disgust, whereas the sign is disgust's character, including his appearance. The interpretation is feeling disgusted when seeing disgust's appearance. It showed that as a sign, the physical characteristics of the "disgust" emotion are the ideal body posture for a female figure with a body that is not too thin, a bob hairstyle, green hair color that matches the skin color, blushing cheeks and curly eyelashes; as an object is the emotion of disgust; as interpretation, it refers to a state of yuck factor, envy, jealousy, and hatred. She is a feminine girl who overdresses and wears too much makeup.

The characters in disgust are portrayed through their facial expressions, crucial to human communication. The face is responsible for conveying ideas, emotions, and thoughts. It is fascinating how some expressions of emotion seem genuine, as seen when disgust scrunches up her face and wrinkles her nose, indicating disgust towards anything unpleasant. This expression effectively communicates negative

emotions and helps the audience understand Riley's feelings better.

Figure 5 Fear

In the movie, fear's emotional character appears in various situations where Riley experiences fear or anxiety. Some memorable moments where fear is present involve the experience of fear and uncertainty, where fear acts as an emotion that responds to the event. As per Peirce's semiotics, the object is the emotion of fear, whereas the sign is fear's character, including his appearance. The interpretation is feeling fear when seeing fear's appearance. It showed that a sign and physical characteristics of "fear" emotions are pale purple bodies, thin and high eyebrow posture, thick hairstyles that only grow a piece of hair, and dressing very neatly; as an object is the emotion of fear; as interpretation, it refers to the Emotional response to anxiety, apprehension, and uncertainty. Fear becomes active during moments of change, social challenges, and uncertainty about the future.

Fear is shown with a small and slim body, creating the impression of vulnerability and anxiety attached to fear. The purple color that dominates its appearance gives it a dimension of mystery and uncertainty, in line with the complex nature of emotional fear. Fear's facial expressions are always full of worry with big eyes and lifted eyebrows; they become Visual Windows into Their Alert Characters. The Choice of a Fear Dress Offen Presents the Purple Element, which provides visual consistency and strengthens its emotional identity.

The character of fear in this movie is also highlighted through the behavior and movements that tend to be reactive and anxious. Fear something appears, such as jumping or moving quickly, reflecting excessive responses to situations that are related to being scary. This

physical appearance not only adds to the visual dimensions of the character but also contributes to the comedy elements in the film. Fear is not only described as Riley's Internal Security Guard but also as a source of excitement and entertainment for the audience. This design choice creates visuals consistent with the emotional nature of fear and provides comedy elements in the film. The character's fear attracts the audience's attention by streamlining the body and accessing the color purple, producing funny and entertaining moments. His formal appearance highlights the severe nature and confidence associated with emotions of anger, giving additional dimensions to the portrayal of the character.

Figure 6 Anger

Peirce's semiotics show that the object is the emotion of happiness. The sign is anger's character, including her appearance. The interpretation is what anger means when seeing anger's appearance. It means that a sign, the physical characteristics of the "anger" emotion are short, with red skin and no hair, dressed like a boss working in an office; as an object is an emotion of anger; as interpretation, it refers to Riley's emotions of frustration and displeasure. The character becomes active in response to situations that provoke annoyance or anger, reflecting Riley's natural human response to challenges and obstacles.

Anger is displayed with a small and round body but has a large head and bright red. His typical physical creates a striking contrast, reflecting the strong intensity and driving force of the emotions of anger. The red hue that dominates the appearance of anger symbolizes heat, anger, and strength associated with this emotion, creating a visual identity that distinguishes it from other emotions. Red stands for many things; it is a color that represents violence, anger, and aggression and often shows danger.

Anger's facial expression shows her strong emotional nature. With small and shocked eyes and always raised eyebrows, this character expresses dissatisfaction and anger distinctively. The upper part of his body often seemed as if he was burning, highlighting the intensity of heat and anger in him. In terms of dressing, anger is given a formal appearance with suits and ties, creating a strong impression and accentuating characters who are always ready to express their disapproval.

This design choice creates visuals consistent with the emotional nature of anger and provides comedy elements in the film. By streamlining the body and accentuating the bright red head, anger's character attracted the audience's attention, producing funny and entertaining moments. In addition, his formal appearance highlights the serious nature and confidence often associated with anger, giving additional dimensions to the portrayal of the character.

CONCLUSION

"Inside Out" is an animated film about an 11-year-old girl named Riley. The story focuses on his emotions: joy, sadness, fear, disgust, and anger, which he personifies as a character that lives in the mind. When Riley and her family move to a new city, emotions help them navigate the challenges and changes. In this research, the author interprets emotions personified as characters that live in the mind and analyzes why these emotions appear through scenes.

From exploring Riley's emotions in the film "Inside Out," it can be concluded that every emotion that appears can be explained through the Schachter-Singer Two-Factor Theory of emotions, which involves physiological changes and cognitive appraisals. In the context of happiness, the emotion of 'joy' emerged when Riley played with his father, triggered by physiological changes and a positive appraisal of the moment. In contrast, sadness arises when a beloved doll is damaged, influenced by physiological changes and negative appraisals of the loss. In fear-inducing situations, such as when Riley feels like stealing her mother's money, intense physiological responses and cognitive appraisals of potential danger give rise to the strong emotion of 'fear.' Later, the emotion of 'disgust' emerged when Riley saw mice in his new home, triggered by a combination of physiological changes and cognitive appraisals related to the cleanliness and comfort of the environment. Finally, the emotion 'anger' emerged when Riley was not allowed to eat his favorite dessert, involving physiological changes and cognitive appraisals of unfairness.

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