ARGOPURO

EMOTINAL LANGUAGE REPRESENTATION IN THE CHARACTER OF ANGER IN INSIDE OUT (2015)

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Abstrak

This study analyzes the expression of angry emotions in the film Inside Out (2015) using psycholinguistics, Saussure's semiotics, and Freud's psychoanalysis approaches. The five types of angry emotions that emerge are confrontation, sarcasm, cursing, and screaming, which are mostly triggered by external factors such as the environment and family. Anger is seen as an important inner event in the development of the film's story. Language is used as a sign system to convey emotions, and the character's personality structure is explained through the id, ego, and superego. This study shows that film can be a medium for learning emotional speech and encourages further research from other perspectives.

keywords : Psychoanalysis, Semiotics, Emotion, Language, movie.

INTRODUCTION

Emotional language is an essential component of interpersonal communication, allowing individuals to convey their feelings, needs, and reactions to various situations. In cinematic narratives, emotional language serves not only as a communicative device but also as a symbolic tool to explore the psychological dimensions of characters. Disney-Pixar's animated film Inside Out (2015), directed by Pete Docter, provides a compelling example of this function. The film introduces five anthropomorphic emotions—Joy, Sadness, Fear, Disgust, and Anger—that inhabit the mind of Riley Anderson, an 11-year-old girl undergoing a major life transition. Through these characters, Inside Out captures the complexity of emotional development in childhood.

One of the primary emotions depicted in the film is anger. According to Ekman (1972), anger is one of the six basic emotions universally recognized across cultures—alongside happiness, sadness, fear, surprise, and disgust. Anger, in particular, is a diverse emotional reaction that ranges in intensity from mild irritation to uncontrollable rage. Anger often arises when individuals encounter obstacles in achieving goals or satisfying needs, and is usually directed at the source of perceived injustice or frustration. Although associated with negative outcomes, anger can also serve constructive functions, such as facilitating emotional release or motivating problem solving (Shahsavarani, 2014).

In Inside Out, the character Anger is clearly depicted through visual and linguistic elements. His red appearance, clenched fists, furrowed brow, and expressive verbal outbursts

visually signal the intensity of the emotion. His language is direct and emotionally charged, representing both internal frustration and external reactions to Riley's circumstances. These features demonstrate how emotional language in animated films can reflect the psychological state of characters and serve as a medium for symbolic meaning.

The link between emotion and interpersonal communication is central to human interaction. Latifa (2012) highlights that emotions are not only internal states but are also manifested externally, observable through behavior, gestures, and speech. Leech (1983) supports this by asserting that speech acts, such as requests or commands, can convey different intentions and emotions depending on context and intonation. Therefore, analyzing speech and emotional expressions through audiovisual media—such as animated films—provides rich insights into the dynamics of human communication.

This study aims to analyze how the emotion of anger is represented in Inside Out through verbal and nonverbal language. Focusing on the character Anger, this study explores the construction and function of emotional expressions in the narrative. This analysis contributes to a deeper understanding of how language shapes audience perceptions of emotions and supports character development in animated storytelling.

To support this exploration, this study uses semiotic and psychoanalytic approaches. Text semiotics, which focuses specifically on the smallest meaningful units of text, provides a framework for examining signs and symbols in the film. Unlike general semiotics that studies signs broadly, text semiotics focuses on meanings constructed through textual and visual elements. In addition, Freud's psychoanalytic theory is used to interpret the psychological representation of anger, particularly in the context of children's emotional development.

Given the limited number of studies that focus on children's psychological dimensions in animated films, this study contributes to the discourse by analyzing Inside Out as a narrative that visualizes emotional struggles through symbolic language. This interdisciplinary approach seeks to bridge semiotics, psychology, and film studies in understanding the role of emotional language in shaping character identity and narrative coherence.

METHODS

This study applies a qualitative approach with a descriptive method, which aims to present reality as it is objectively. Descriptive methods in qualitative studies generally rely on narrative or word-based data, not numbers or tables, thus allowing for a deep understanding of the meaning contained in the object of study. In this case, the object studied is character anger in the animated film Inside Out (2015) produced by Walt Disney Studios Motion Pictures.

The analysis in this study uses Roland Barthes' semiotic approach. Barthes, as quoted by Kurniawan (2001), defines semiotics or semiology as the science that studies how humans give meaning to signs. Barthes' approach is applied by tracing three levels of meaning, namely denotation, connotation, and myth. Through this approach, the researcher analyzed Inside Out using English translation text, focusing on the representation of basic human emotions.

The selection of Barthes' theory is based on the view that the meaning of a sign cannot be separated from the construction of myths that are formed culturally. The film Inside Out was chosen deliberately because its main theme presents an exploration of emotions, making it suitable material for symbolic and mythological analysis.

This study also uses the theory triangulation technique, namely by examining and comparing the results of the analysis through various theoretical perspectives (Laela, 2012).

Through this approach, researchers can explore and compare the myths that appear in the film from various scientific perspectives.

FINDINGS AND DISCUSSIONS

This study aims to explain how basic emotions—especially anger—are represented in the film Inside Out through the physical attributes of the character Anger, which are analyzed using a semiotic approach that includes three levels of meaning: denotation, connotation, and myth. The analysis focuses on several scenes that depict the character Anger as the embodiment of the emotion of anger.

At the denotative level, Anger is depicted as a short, red-skinned, bald man who often emits fire from his head when angry. Facial expressions such as gritted teeth and bulging eyes serve as markers of anger. Denotatively, the red color on Anger's body signifies an intense emotional state, reflecting characteristics such as aggressiveness, independence, self-confidence, and heightened emotions (Spence & Buchner in Hyde, 2007).

At the connotative level, the color red functions not only as a visual symbol but also conveys implicit meanings related to aggression, dominance, and passion (Synnott, 2003). This color signifies emotional energy and intensity, which contributes to the perception of Anger as an impatient and easily provoked character. Gestures such as bulging eyes and clenched teeth are interpreted as manifestations of internal tension and overflowing anger.

From a mythological perspective, the Anger character reflects the social stereotype of men who are easily angered and volatile. This representation reinforces cultural constructions that associate masculinity with physical strength and dominant emotions such as anger. In addition, Anger illustrates how uncontrolled negative emotions can escalate into destructive emotional outbursts.

The semiotic approach applied in this study is qualitative and descriptive, focusing on the visual representation of Anger as a symbol of the emotion of anger. The bright red color, intense facial expression, and visual effects such as flames emerging from the character's head collectively reinforce Anger's identity as the personification of an explosive temper.

Furthermore, this analysis refers to Daniel Goleman's conceptualization of emotion, which defines it as a wave of feelings and thoughts that triggers certain biological and psychological changes. Anger usually arises when expectations are not met due to external circumstances. At such times, physical symptoms such as a red face or hot ears often appear. If not managed, anger can develop into other destructive emotional responses, making it a negative emotion that must be controlled or avoided.

Through semiotic analysis and visual symbol interpretation, this study shows that Inside Out not only conveys emotional messages explicitly, but also constructs layered and complex meanings of anger through visual symbolism and body language that clearly depict the intensity of emotions.

Image 1. "Is that how you play, old man? No dessert? Oh, sure, we'll have dinner!"

In the first dialogue, as in figure 1, the phrase "Is that how you play, old man? No dessert? Oh, sure, we'll have dinner! Right after you eat this!" shows a combination of sarcasm and sarcasm in response to perceived unfair treatment. The phrase "old man" is used not as a neutral term, but in an impolite tone, indicating emotional approval of authority.

Image 2. "Did I ask for a gum commercial?!"

The second dialogue, which is in figure 2. "Did I ask for a gum commercial?!" expresses an expression of impatience, a common form of angry emotion. This sentence is a rhetorical question that is not intended to answer, but rather to channel anxiety about something undesirable. This shows how angry emotions tend to increase reactions to small stimuli.

Image 3. "Congratulations, San Francisco, you've ruined pizza! First the Hawaiians and now you!"

In the third dialogue, in figure 3. "Congratulations, San Francisco, you've ruined pizza! First the Hawaiians and now you!" the use of sarcasm and hyperbole is found. The word "congratulations" which usually has a positive meaning is used ironically for sarcasm. While the phrase "ruined pizza" shows an over-emotional reaction to an unloved topping, showing how the emotion of anger works irrationally and dramatically.

CONCLUSION

This study shows that the Anger character in the film Inside Out (2015) is able to represent the dynamics of angry emotions comprehensively through visual elements, language expressions, and a psychoanalytical approach. By applying a cross-disciplinary approach that includes Saussure's semiotic theory, Freud's psychoanalysis, and psycholinguistics, it was found that the dominant expressions of anger include confrontational actions, use of harsh language,

sarcasm, cursing, and shouting—most of which arise due to external pressures, such as the environment and family problems.

Through an analysis of three layers of meaning—denotation, connotation, and myth—it is shown that the Anger character symbolically reflects the intensity of emotions and social constructions that associate anger with masculinity and dominance. The language used by this character is not only a means of communication, but also strengthens the symbolic representation of emotional conditions.

Overall, this animated film has proven effective in conveying complex emotional representations and contributing to psychological understanding through visual media. Therefore, this study opens up opportunities for further studies on other emotions using different approaches or theoretical frameworks to enrich the analysis of emotional expressions in popular media.

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