

PSYCHOANALYSIS OF THE CHARACTER'S ANXIETY EMOTION IN SCRIPT INSIDE OUT 2 MOVIE

***Azhar Shakti Taufan¹, Tatan Tawami²**

Program Studi Sastra Inggris, Fakultas Ilmu Budaya, Universitas Komputer Indonesia,
Jl. Dipati Ukur 112-116, Bandung, Indonesia
azhar.63720019@mahasiswa.unikom.ac.id

ABSTRACT

This research is titled "Psychoanalysis of the Character's Anxiety Emotion in Script Inside Out 2," which aims to analyze the personality structure of the emotion character Anxiety in Riley's life. Sigmund Freud's psychoanalytic theory is used to identify the personality structure by analyzing the id, ego, and superego. Through the qualitative descriptive method, the personality structure of the character Anxiety in the film **Inside Out 2** was successfully identified. The research findings show that the character Anxiety is dominated by a balance between the ego and superego. Anxiety is identified not only as a mediator between the id and superego but also as an element that ensures Riley adheres to the established moral standards. The character Anxiety in this film represents the constant tension between instinctual drives, moral demands, and the reality that must be faced, which significantly influences its behavior and responses to the situations Riley encounters.

Keywords: Inside Out 2, Anxiety, Psychoanalysis, Sigmund Freud, Personality Structure

INTRODUCTION

Literary works are studied from a psychological perspective by the science of psychology, examining the psychological aspects within them. A deeper appreciation and broader meanings of literary works can be gained by understanding the psychology within them. The behavior of characters is influenced by psychology, which plays a role in literary works. Sometimes, a change from good to bad can be observed in the characters of a literary work.

It is believed that one of the main concepts in literary psychology, developed based on Sigmund Freud's theory, is that literary works can be seen as expressions of the subconscious, similar to dreams. The evolution of analytical psychology, which was explained by Carl Gustav Jung, a student of Sigmund Freud, is defined as a technique for exploring the unconscious mind of an individual and advancing the process of individuation. The personality structure was chosen by researchers to be studied using psychoanalytic theory because the personality structure of every human being is discussed in psychoanalysis (*Psikoanalisis Sigmund Freud dan Implikasinya dalam Pendidikan*, 2018).

According to Sigmund Freud's theory, the human personality structure is composed of three fundamental components: the id, ego, and superego. Although conceptual, these constructs offer a profound framework for understanding the complexities of human behavior and motivation. The id, the most primitive and instinctual part of the personality,

operates entirely on the pleasure principle. (Wang, n.d.) The id is driven by the immediate gratification of desires, such as hunger, thirst, and sexual urges. Residing in the unconscious, the id is devoid of reason, morality, or logic. The id seeks to fulfill basic needs without considering social norms or consequences.

In contrast, the ego functions as the mediator between the id's impulsive demands and the superego's moral constraints. Operating on the reality principle, the ego seeks to satisfy the id's desires in a realistic and socially acceptable manner. The ego develops during infancy as individuals learn to cope with the external world. The ego is partially conscious, allowing for rational thought and planning. It is responsible for decision-making, problem-solving, and maintaining a sense of self.

The superego, often referred to as the conscience, represents the internalized moral standards and values acquired from parents, caregivers, and society. It operates on the morality principle, striving for perfection and inhibiting unacceptable impulses. The superego comprises two components: the ego ideal, which represents aspirations and positive values, and the conscience, which prohibits actions and behaviors deemed wrong.

Psychoanalysis, which often focuses on individuals, (Nath, 2022) can be connected to broader social issues such as social justice. The author begins with personal experiences in addressing these issues and then examines the perspectives of experts such as Lynne Layton and Philip Cushman, who attempt to integrate individual and social perspectives within psychoanalysis. It is emphasized that psychoanalysis is not only about individuals but also closely related to social and political contexts. Thus, psychoanalysis is seen as a valuable tool for understanding and addressing broader social problems.

Freud's tripartite model has been influential in various fields, including psychology, literature, and philosophy. While its limitations have been acknowledged, it remains a valuable framework for understanding the complexities of human motivation and behavior. By examining the interplay between the id, ego, and superego, insights into the underlying psychological processes that shape our thoughts, feelings, and actions are gained.

The interpretation of experiences undergone is what influences the development of an individual's character. Lessons are tended to be drawn from life experiences to guide future decisions by individuals. Additionally, changes in human character are accompanied by the accumulation of experiences throughout one's life. As illustrated by the character of Anxiety in *Inside Out 2*, a new emotional character was formed in Riley. Anxiety emerged as Riley matured and developed a personality characterized by hope, fear, and loss. The emotional character of Anxiety is a person whose personality structure has been dominated by the ego and superego.

The data used in this study is the script from the movie *Inside Out 2*. This film is a sequel to the 2015 film *Inside Out*. The film continues the adventure of Riley's emotions, who is now a teenager. In addition to developing the story about the emotions inside Riley's head, this film will also introduce new characters that reflect the emotional challenges faced during adolescence. The development of the story is expected to delve deeper into the complexity of feelings and changes in Riley's life. The official release date of this film is June 19, 2024.

In *Inside Out 2*, a new character named Anxiety depicts the worries and uncertainties experienced by Riley as she goes through changes in her life as she grows older. Anxiety plays a role in helping Riley face challenges such as changes in social relationships and academic pressure. This character has a visual design that reflects discomfort and tension. In this film, Anxiety shows that anxiety is a natural part of the

human experience, especially during times of transition. Anxiety's personality structure can be analyzed through the classic psychological model consisting of three main components: Id, Ego, and Superego.

Behavior and mental processes are studied by the science of psychology. As psychology is linked to characterization, the term 'psychology' is occasionally used to refer to a character. Consequently, the behavior of characters or characterization is influenced by psychology, thus making it a significant factor in literature. It is believed, according to Freud's theory of personality structure, that a person's character, whether good or bad, is shaped by various processes such as patience or arrogance ('Suhermanto Struktur Kepribadian Manusia Perspektif Psikologi dan Filsafat', n.d.)

According to (Lapsey Daniel K. & Stey Paul C., 2011) Sigmund Freud's structural theory of the psyche posits three distinct agencies: the id, the ego, and the superego (Freud, 1923). The id, the most basic and phylogenetically oldest component, functions as a reservoir of basic instinctual drives, primarily those associated with libido (sexual energy) (Freud, 1917). These drives operate according to the pleasure principle, seeking immediate gratification of needs and desires (Freud, 1915). The id functions unconsciously and has no distinction between self and object, existing in a state of primary process thinking characterized by condensation, displacement, and symbolization (Freud, 1900).

In his works "The Interpretation of Dreams" (1900) and "The Psychopathology of Everyday Life" (1901), Sigmund Freud argued that there is no such thing as a truly random thought or action in our minds. He believed that everything, even seemingly insignificant things, has a deeper meaning. This concept is called psychic determinism. It means that our thoughts and behaviors are all determined by unconscious desires, conflicts, and memories. Previously, this idea was primarily applied to neurotic free associations – things that people said in therapy that seemed random but revealed underlying anxieties. Freud went further. He proposed that even everyday occurrences such as Freudian slips: Accidentally saying the wrong thing (e.g., calling your boss "Mom"), Accidental injuries: Biting your tongue or tripping for no reason, and Other seemingly random acts: Losing your keys or forgetting to make an appointment. All of these seemingly random events, according to Freud, have a hidden meaning. They may be expressions of unconscious desires, repressed emotions, or unresolved conflicts that have slipped through the cracks of our conscious minds.

According to (Hoover, Cantikawati, & Tawami, n.d.) This study examines the personality structure of Lily Bloom, the protagonist of 'It Ends with Us', through the lens of Sigmund Freud's psychoanalytic theory. Ten instances of personality structure, as defined by Freud, were identified in Lily's character. The novel reveals that Lily's personality development aligns with Freud's stages of the Id, Ego, and Superego, significantly impacting her life choices. Notably, the Id is found to be the dominant force in Lily's personality. Her reliance on the Id is evident in various situations, even when moral judgments should be governed by the Superego. These findings suggest that Lily's personality is primarily driven by the Id, shaped by both her personal experiences and environmental influences.

According to (Zaman, Permanaludin, Islam, Sunan, & Djati Bandung, n.d.) Data analysis reveals that Pete Docter pays meticulous attention to psychological elements in his work, referencing Sigmund Freud's 1923 theory encompassing consciousness, the unconscious, and personality structure. In the film *Inside Out*, the protagonist exhibits

symptoms aligned with personality disorders outlined in the DSM-V (2013), with approximately eight out of ten personality disorders identified.

According to (Tawami, 2018) "The classification relation is shown to include the proposition of state within the emotive word character in the film *Inside Out 2*. The qualification of this proposition of state, however, is varied, depending on the lexicon used, which contains different concepts and components of meaning. Furthermore, while the proposition of state appears in emotive word characters, the proposition of event is found in dependent clauses modifying the TOPIC or ATTRIBUTE of the said proposition of state. This analysis reveals that an analogy of attributive, relational, and systemic mapping is revealed, reflecting a person's cognitive preferences. The characters in this film are designed to reflect the characteristics of human emotions more deeply.

METHODS

This study uses a qualitative descriptive approach to explore the character of Anxiety in the film "*Inside Out 2*" released in 2024. Qualitative research is an iterative process where data analysis begins as soon as data collection begins. Researchers continually review the collected data, which forms the basis for ongoing data collection. This dynamic interaction between data collection and analysis helps develop a deeper understanding of the research subject. Descriptive research, according to (Heriyati, 2020) aims to provide a detailed and accurate description of a phenomenon in written form. This research emphasizes the presentation of clear and comprehensive descriptions of the subject matter without investigating the underlying causes. This approach is essential for understanding the characteristics and important features of the topic in question. According to (Pope, Ziebland, & Mays, n.d.) In qualitative research, the analysis process begins at the data collection stage. The obtained data is analyzed directly, so data collection takes place simultaneously with the analysis. This method allows researchers to continuously evaluate and refine the collected data, as well as make adjustments to data collection techniques based on initial findings. This process ensures that the data collected is more relevant and focused, and enhances the depth of the analysis conducted. With employed a literature review methodology. Data was gathered through reading and note-taking. The script of "*Inside Out 2*" was analyzed, incorporating elements of Freud's id, ego, and superego theories to examine the character of Anxiety within the narrative.

RESULTS

The analysis revealed that a conflict between the id, ego, and superego was experienced by the character Anxiety in *Inside Out 2*. It was found that the dominance between the ego and superego was balanced. Anxiety was identified not only as a mediator between the id and superego but also as a factor ensuring that Riley adhered to established moral standards. This dynamic led to the emergence of negative thought patterns, excessive vigilance, anxiety, and a desire for control over all aspects of Riley's life. Freud's psychoanalytic approach, which was used to explain how the id, ego, and superego influenced Anxiety's behavior, supported this analysis. The findings were analyzed in the context of psychoanalytic theory, demonstrating how Anxiety's role was crucial in maintaining a balance between conflicting internal forces. The influence of Freud's theoretical framework on the depiction of Anxiety's character was confirmed through this examination.

DISCUSSION

The character of 'Anxiety' from the movie *Inside Out 2* will be analyzed using Freud's psychoanalytic theory. An attempt will be made to understand Anxiety's behavior and motivations by examining how this character represents the aspects of the Id, Ego, and Superego within itself.

The character of Anxiety, a prominent figure in the animated film *Inside Out 2*, will be subjected to a psychoanalytic analysis. Freud's tripartite theory of personality will be employed as a lens through which to examine Anxiety's actions, thoughts, and emotions. By examining how the character embodies the primal desires of the Id, the rational decision-making of the Ego, and the moral compass of the Superego, a deeper understanding of Anxiety's complex nature can be obtained.

This analysis will delve into the ways in which Anxiety's behavior is driven by unconscious impulses, the extent to which the character is able to balance these impulses with the demands of reality, and the influence of internalized moral standards on Anxiety's decision-making. The goal is to provide a comprehensive understanding of this character and to illustrate how Freud's psychoanalytic theory can be applied to animated characters. (Meg LeFauve., 2024)

Data 1

Anxiety: Oh my gosh. I am just such a huge fan of yours! (Shakes Joy's hand rapidly)
And now, here I am meeting you, face to face. Okay. How can I help?

Anxiety: Oh! I'm sorry. I can ahead of myself. I'm Anxiety. I'm one of Riley's new emotions and we are just super jazzed to be here. Where can I put my stuff?

It is in this script that the id's drive is clearly seen being exhibited by Anxiety's enthusiastic reaction. Meanwhile, the ego is observed attempting to manage and present this drive in a socially acceptable manner. The superego's influence, though subtle, is evident in guiding Anxiety to seek harmony with Joy, who represents positive emotional standards. The handshake and offer to help signify the successful mediation by the ego, ensuring that the id-driven excitement of Anxiety is expressed in a way that is both satisfying to the reality of the situation and the moral standards upheld by the superego.

Data 2

Anxiety: Yes. I agree completely. We need new friends or else we'll be totally alone in high school. Right, Joy?

Anxiety's statement reveals the interplay between the id, ego, and superego within Riley's mind. The fear of loneliness is driven by the id, which seeks immediate gratification and avoids pain. The ego, acting as a mediator, attempts to find practical solutions to prevent this undesirable outcome. Meanwhile, the superego imposes additional pressure by reminding Riley of the societal importance of having friends. Together, these forces create a complex emotional response, highlighting the depth of Anxiety's character and its role in Riley's psychological development.

Data 3

Joy : Oh, I was using that as a cupholder.

Anxiety : Okay. So my team has run all the data and we're looking at the following likely scenarios. First, we don't take this camp seriously and we goof off with Bree and Grace. Riley looks really uncool in front of Val. She fails to impress the coach, does not become a Fire Hawk and finally arrives at high school. She has no one, she eats alone and only the teachers know her name.

The core fear of rejection and isolation attributed to the id, the ego's function of planning and preparing for potential issues, and the superego's influence on social and moral expectations are all reflected in Anxiety's concern for Riley's future. Through the application of psychoanalytic concepts, Anxiety's behaviors can be analyzed to gain a deeper comprehension of how Riley's internal psychological processes are regulated and how Anxiety impacts the overall formation of her emotions and decision-making abilities.

Data 4

[Anxiety takes control; this prompts Riley to anxiously follow Val.]

Riley : Wait up! Thanks for showing me around.

Joy : Wait! Why did you do that?

Anxiety: Sorry, what did I do?

Joy : We just left our best friends behind.

In this interaction, the force of Anxiety, driven by the id, was acted upon, responding to a fear that was induced of social rejection or isolation. The fear was attempted to be managed by the ego, which prompted Riley to follow Val and express gratitude, an action that was perceived as practical in the given situation. Concurrently, Joy, representing the superego, reminded Riley of the obligations that were owed to her friends, thereby creating a conflict between following the immediate impulses of anxiety and adhering to the long-term moral values that were held. This script highlighted the dynamic interplay that was involved between the id, ego, and superego in navigating the complex emotional and social situations that were encountered.

Data 5

Anxiety: I am truly sorry. I was so looking forward to working with you guys.

[Embarrassment grabbed all the five emotions.]

Joy : What do you think you're doing?

Anxiety: Riley's life is more complex now. It requires more specific emotions than all of you. You just aren't what she needs anymore, Joy.

[Joy feels hurt by Anxiety's statement.]

The script illustrates the tension between the id, ego, and superego. Anxiety's focus, driven by the id on Riley's safety and the complexity of her emotional needs, creates conflict with the ego, represented by Joy, who strives to maintain her role and relevance in Riley's life. The influence of the superego is reflected in Anxiety's apology, which demonstrates its internalized understanding of the potential harm caused by its actions. This interaction depicts the dynamic and often conflicting forces at play within the psyche as the characters navigate their roles within Riley's emotional world.

Data 6

Anxiety: Okay. Don't worry, Riley. You're in good hands. Now let's change everything about you.

The tension between the id, ego, and superego is illustrated in the script. Anxiety's focus on Riley's safety and the complexity of her emotional needs, driven by the id, is shown to create conflict with Joy, representing the ego, who is striving to maintain her role and relevance in Riley's life. The influence of the superego is reflected in Anxiety's apology, which demonstrates an internalized understanding of the potential harm caused by its actions. The dynamic and often conflicting forces at play within the psyche as the characters navigate their roles within Riley's emotional world are depicted through this interaction.

Data 7

Val : Want one?

Envy : But we hate those things. They taste like cardboard.

Anxiety: We can't say no to Val.

Envy : Okay, no. You are so right. We eat whatever Val eats!

Anxiety: That's the spirit!

The tension between the instinctive desires of the id, the ego's role in navigating social reality, and the superego's influence (as shaped by societal norms) is clearly depicted in this interaction. It is the ego that is seen to mediate this complex interplay. The rejection of the id's primitive impulses is balanced against the need to adhere to societal expectations. Through this process of mediation, a decision is arrived at that, while perhaps not fully satisfying the id, is deemed acceptable by both the ego and the superego. In essence, the ego is shown to be influenced by both internal and external pressures, leading to a decision that is shaped by both personal desires and societal norms.

Data 8

[The orbs land in a pile with Sadness landing inside them The trimpudent gum commercial plays.]

Anxiety: Embarrassment, get that out of here. Hang on, there's got to be something in here. Something-

Envy : I'm looking, I'm looking!

(Sadness crawls out of the pile of memories and hides.)

In this script, an attempt is made by Anxiety (ego) to manage a situation laden with emotion through the directive removal of embarrassment and the search for a solution. Impulsive reactions are exhibited by Envy (id) as it seeks a swift resolution to the distress. The subtle influence of the superego can be detected, possibly underlying Anxiety's preoccupation with the elimination of negative or socially unacceptable emotions. Collectively, these elements illustrate the complex interplay among instinctual drives, the management of reality, and moral considerations in navigating emotional experiences.

Data 9

Envy : This is the best we have. It's mostly jingles and dad's yuck rock.

Dani : But I mean, you don't still like "Get Up and Glow!", do you?

Anxiety: Okay, don't panic, what do we do? If we don't like their music, we got nothing to offer these girls.

The dialogue is seen as a representation of the id, ego, and superego. Envy's dismissal of the music is interpreted as a reflection of the id's impulsive craving for immediate satisfaction and its rejection of anything perceived as subpar. Dani's inquiry about the effectiveness of "Get Up and Glow!" is understood as the ego's attempt to reconcile the id's desires with the constraints of reality, questioning the practicality of relying on outdated music. Anxiety's response is perceived as the embodiment of the superego, imposing a sense of obligation and fear of failure, thereby advocating for a pragmatic solution to avoid disappointing others. The interplay among these three components is recognized as the creation of a dynamic tension that is frequently found at the heart of human decision-making and emotional processes.

Data 10

Anxiety: Coach is right, Riley isn't ready, but we're so close to a new Riley who is. This is what we're missing. We show them we're a Fire Hawk who will do whatever it takes.

[Riley heads to the bathroom and started to grab a few things to die her hair red, some conditioner cherry soda anxd mixing them together.]

Envy : Finally! We're one of them!

Anxiety, identified as the Ego, is acknowledged as recognizing Riley's current situation while simultaneously expressing a yearning for drastic alteration. This desire is understood as being propelled by an underlying impulsive drive for instant gratification and a sense of connection, characteristics attributed to the Id. The necessity of conforming to an external standard is suggested, indicating a significant impact of the Superego. Pure contentment at the possibility of transformation is expressed by Envy, representing the Id, with immediate craving prioritized over rational deliberation. The impulsive decision of Riley to dye their hair is highlighted as a combination of impulsiveness, associated with the Id, and a desperate effort to assimilate, linked to the Superego. This action serves to emphasize the ongoing battle between these psychological forces.

Data 11

Riley : Come on, Riley. Get it together.

Anxiety: Come on, Riley. Get it together.

Riley's Negative Sense of Self: *I'm not good enough!*

Anxiety: You have to score, Riley! Or this will all be for nothing!

Envy : Anxiety, you're putting too much pressure on her!

(But Anxiety didn't hear her. The faster she went, the more the frenzied she become as her body started to form into a orange tornado, pushing Envy to Sadness before Embrassement catches them. He looked at Anxiety before looking at the orange Sense of Self, deciding to take action as he and the other emotions tried to pull it out. Joy and the others arrived from the elevator with the old Sense of Self.)

In this script, motivation is initially provided by Anxiety, functioning as the ego. However, this motivation is transformed into overwhelming pressure, resulting in a loss of control. The situation is intensified by Riley's Negative Sense of Self, acting as the superego, which introduces self-doubt and harsh judgment. The problem is recognized by Envy, embodying the id, but the power to halt the escalating pressure is absent. An attempt to restore balance is made by the other emotions, including Joy and Embarrassment, reflecting the psyche's struggle to regain control and stabilize Riley's emotional state. The script vividly illustrates the potential dangers of an unregulated ego, where external pressures and internal judgments can precipitate an emotional crisis.

CONCLUSION

It is found based on the analysis that the character Anxiety in *Inside Out 2* exhibits an internal conflict involving the id, ego, and superego. Nevertheless, the character Anxiety possesses a balanced dominance between the ego and the superego. In its role, Anxiety not only mediates between the id and the superego but also plays a crucial part in ensuring that Riley adheres to the established moral standards. However, this balance has given rise to negative behaviors in Anxiety, such as pessimistic thinking, excessive vigilance, intense anxiety, and a strong desire for control over everything. This phenomenon reflects how the inclination to maintain a balance between the demands of the ego and the superego can generate significant pressure, which consequently leads to unhealthy behaviors. Freud's psychoanalytic approach, which explains the interaction among the id, ego, and superego, offers a pertinent theoretical framework for comprehending the internal dynamics experienced by Anxiety. Therefore, it can be concluded that the character Anxiety in this film is a manifestation of the constant tension between instinctual desires, moral demands, and the realities that must be confronted, which significantly influences its behavior and how it responds to situations faced by Riley.

REFERENCES

- Heriyati, N. (2020). Dekonstruksi Perempuan Abjek dalam Tiga Cerpen karangan Intan Paramaditha. *Wanastra: Jurnal Bahasa Dan Sastra*, 12(2). doi:10.31294/w.v12i1
- Wati, T. C., & Tawami, T. (2024). The Psychological Structure of the Main Character in Novel *It Ends with Us* by Colleen Hoover. *Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya*, 4(1), 1-10. DOI [10.34010/mhd.v4i1.12301](https://doi.org/10.34010/mhd.v4i1.12301)
- Lapsey Daniel K., & Stey Paul C. (2011). Id, Ego, and Superego. In *Encyclopedia of Human Behavior* (V.S. Ramachandran, pp. 1–9). Elsevier.
- Meg LeFauve. (2024). *Inside out 2*. United States.
- Nath. (2022). Psychoanalysis and social justice: outside in and inside out, 71.
- Pope, C., Ziebland, S., & Mays, N. (n.d.). *Qualitative research in health care Analysing qualitative data*. Retrieved from www.bmj.com
- Psikoanalisis Sigmund Freud dan Implikasinya dalam Pendidikan. (2018). Retrieved from <https://www.researchgate.net/publication/323535054>
- Suhermanto_Struktur Kepribadian Manusia Perspektif Psikologi dan Filsafat. (n.d.).
- Tawami, T. (2018). *Propositional Analysis of Emotive-Word Characters in Animation Movie*. Retrieved from https://www.scripts.com/script/inside_out_124
- Wang, J. (n.d.). An Analysis of Salieri in *Amadeus* from Freudian Personality Theory: Id, Ego, Superego. doi:10.25236/soshu.2020.015

- Winusa, Y., & Bustam, M. R. (2021). PELANGGARAN PRIVASI DI AKUN INSTAGRAM LAMBE TURAH YANG DIAKIBATKAN OLEH VOYEURISM (PENDEKATAN PSIKOANALIS). *MAHADAYA Jurnal Bahasa, Sastra, dan Budaya*, 1(2), 257-264. <https://doi.org/10.34010/mhd.v1i2.5409>
- Zaman, F. N., Permaludin, U., Islam, U., Sunan, N., & Djati Bandung, G. (n.d.). 56 *a THE KINDS OF PERSONALITY DISORDERS IN 'INSIDE OUT' MOVIE SCRIPT.*