



Text Analysis: Microstructural Dimension of the Inside Out Animated Movie 2015

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Abstract

This research is presented to discuss the script of "Inside Out" animated movie as the source of the data, which describes the narrative of a child who must adapt to her new environment and involves a lot of emotions. This study aims to reveal how the psychological message is conveyed in this movie script using the theory of van Dijk Design in Critical Discourse Analysis in Microstructural Text Level Analysis. Descriptive qualitative research method is used to explore and understand the central phenomenon, as well as content analysis techniques, which are used to interpret the messages contained in the movie script and the main ideas of the research topic. The result revealed: this movie is easily understood by children since the script writers use the basic phrases; humans have a very well-developed memory at the age of a child's golden age which can shape the child's personality and enter the subconscious memory, the human brain can also produce a thought or idea, including imagination. Based on the results, it can be concluded that human brain is able to record all memories that have occurred during human life and the human head can produce various kinds of emotions that appear according to the feelings or circumstances that are being experienced.

Keywords: Emotions, Memories, Movie Script, Psychological

Introduction

Media today has become a center for delivering various information with many purposes and objectives. Significant technology developments make it easier for creative workers to produce various types of works, one of which is movie. Along with that, the creative movie industry is also growing to produce various movies with various genres and types. The movie is another kind of mass communication that serves four purposes: delivering information, educating, entertaining, and influencing. (Onong Uchyana Effendi, 2005). Jallaludin Rahmat stated that movies

have a significant impact on the human psyche because they are audio-visual in nature and may convey a variety of messages as if they were able to go beyond space and time (Jalaludin, 2005).

Movie is a new way for people to enjoy literary works while utilizing the sophistication of technology development. Language became a type of art as a result of human works, both verbal and nonverbal, using language as a medium of introduction and having dominating aesthetic values. One of the movies that is currently developing and in great demand is animated movies. Animated movie are pictures that are simply depicted and move like life. Animated movies can be used as a medium of communication about many things to various groups, especially children, for example the animated movie entitled *Inside Out*. The *Inside Out* animated movie is a movie produced by Walt Disney Studios and Pixar Animation Studios, an American movie production company and directed by Pete Docter and Jonas Rivera. Animated movies give us with not only enjoyment but also education. Animation movies can bring up a world of valuable learning opportunities in a variety of areas (Wittich and Schuller, 1953). One of the educations packaged in the *Inside Out* movie is the education of human emotion. Through this animated movie, Pixar educates its audience about human emotional intelligence, which is packaged with funny animations as an entertainment context. The language used in the discourse of the movie is daily use language which is purposefully conceptualized to educate but also entertain the audience.

This research is interesting because animated movies are usually used as a medium for children's entertainment only, but Pixar deliberately packaged this movie to educate the audience about human emotions. According to James-Lange theory in the 19th century, James-Lange theory in the 19th century, physiological stimuli cause the autonomic nervous system to react which in turn causes individuals to experience emotions. According to this theory, physiological responses come before emotional behavior. Over time, the James-Lange theory has been challenged and expanded in other theories, leading to the conclusion that emotions are a mixture of physiological and psychological responses. As an animated movie that is usually only used as entertainment for children, the animated movie *Inside Out* provides entertainment with a unique and different concept that contains messages that can be analyzed using the Critical Discourse Analysis (CDA) theory by van Dijk. According to van Dijk, there are three dimensions of discourse analysis, namely, text, social cognition, and social context. In the level of text dimension, van Dijk proposes three structural levels of discourse: microstructure, macrostructure, and superstructure. This paper is focused on the first dimension, microstructure level. To analyze the use of language and its implications in the movie, the researcher conducted an analytical framework of the first dimension of Teun A. van Dijk's Critical Discourse Analysis to study the structure of the text in this movie.

This research, in consequence, concerns with the study of critical discourse analysis in microstructure level analysis. This research tries to contribute another picture of critical discourse analysis research by focusing on how the script of movie

is constructed and how discourse practices are conveyed by this animated movie can be seen through text structure of microstructure level analysis based on van Dijk's design. Using microstructure level analysis in analyzing this movie, the researcher tries to explain the discourse meanings contained in observable meanings by analyzing words, sentences, propositions, clauses, paraphrases used and so on. The researcher does not apply macrostructure and superstructure level because the analysis of macrostructure and superstructure cannot be related of the purpose of this paper in finding the text structure that have been mentioned above.

This theory is implemented by Pratiwi (2018), she uses van Dijk's critical discourse analysis design to analyze the transcription of Jokowi's speech at the macrostructure (thematic) and superstructure (schematic) levels. She uses 13 of Jokowi's speeches in English and Indonesian and then examines how speeches are structured and organized locally turn by turn. The results of this study show that several sentences in Jokowi's speeches are less coherent in terms of stating the theme. Then, in superstructure, the scheme of the speech consists of opening, content and closing (Pratiwi, 2018). van Dijk's theory is also implemented in research conducted by Annisa (2018). She conducts the research to analyze what topics are included in President Erdogan's speeches and how the elements of microstructure are implemented in his speeches. This research shows that topics realized in the selected speeches and the microstructure elements that construct them. Two aspects in microstructure elements such as disclaimer and rhetorical questions are not found in the selected speeches. Moreover, microstructure elements show how Erdogan tries to create his image in front of his citizens as a powerful person in Turkey (Annisa, 2018). Suswanto (2018) also conducts research using van Dijk's theory where he examines the textual meaning of LGBT issues published in Newsweek Magazine. He uses the theory of Appraisal introduced by Martin and Rose (2005). The results show that there are two categories force and focus based on table above appear force has 82.4% with 14 utterances, while Focus 17.6% with only 3 utterances, there force stand higher than focus. Hence, journalist Newsweek online magazine n issue of used the words in which evaluated based on issue of issue of LGBT more dominantly weak in evaluating LGBT issue news due to force from the low category is used more often than force strength to evaluate this issue (Suswanto, 2018).

The similarities between the previous studies and this research are theory used, which used the van Dijk's theory, while the differences are the object of the research and the dimensions of the analysis, the previous studies uses the president speeches for their object research and one of the previous studies analyzes the macrostructure and superstructure dimensions while this research analyzes the microstructure dimension.

As mentioned before, the use of animated movie scripts as the object of research is an innovative step to find educational messages contained in children's animated movies that are packaged lightly and funny as entertainment. Therefore, the researcher assumes that *Inside Out* Animated Movies 2015 could delivers

messages about human emotions that could be helpful for us to understand about human emotional intelligence.

Method

The method used to analyze this movie is descriptive qualitative because the data contained in the movie script is described in paragraphs. This research focuses on the representation of (a) psychological messages (b) implementation of critical discourse microstructure elements in the *Inside Out* animated movie in which data source is the movie script *Inside Out* written by Pete Docter and Ronnie del Carmen. In presenting the analysis, the researchers represent the data using Van Dijk's Design in Critical Discourse Analysis in Text Analysis. The data are analyzed effectively based on related theories. The data are compiled based on the original text (manuscript) without modification.

There are several steps used in data collection, which are: (1) reading the movie script (2) identifying data related to the research problem and (3) classifying the data according to the research problem category. Furthermore, the researchers then apply a note-taking technique in which the researchers record key information from the movie script as the data. Notes are used to keep track of the results of movie script readings. Direct quotations and narrations from movie scripts that are closely related to the topic being discussed are found. The data are also analyzed using the content analysis technique in order to describe hidden messages in the text and comprehend the main ideas. There are two types of sources used in this research: primary and secondary sources. The primary source is the material being studied. Then, object analysis is also divided into two categories: formal objects and material objects. The formal object context is provided by the research topic, and the object material is provided in the form of an *Inside Out* movie script. Secondary sources are sources that provide research support obtained from library sources. Therefore, this research is based entirely on a literature review.

Results

The researchers find van Dijk' semantic, syntactic, stylistics and rhetorical element of Microstructure in *Inside Out* movie script. The semantic, syntactic, stylistic, and rhetorical patterns found in the script are described below.

a. Semantical Aspect

Similar to semantic analysis in this research, one type of semantic aspect is found in previous studies is presupposition; moreover, in previous research, researchers looked at presuppositions using a presidential speech script, whereas in this research, researchers looked at presuppositions using an animated movie script.

In analyzing the semantic structure, it can be seen clearly through the application of presuppositions in the movie script. most of the dialogue in the script is simple and easy to understand. Pete, as a writer, prefers to use repetitions of meaning in several sentences with different patterns. The research shows that many sentences in the script in the micro element have the meaning of psychological messages in the *Inside Out* movie, where the sentences or utterances are simply

packaged by the author according to the movie's category, children's movies.

Presupposition

In language and linguistic-a student's dictionary (RL Trask,1997) stated that A presupposition is a proposition whose truth must be assumed in order for someone's words to be considered reasonable. Rather, a presupposition should be studied from a pragmatic perspective or approach along with what Yule stated, "presupposition is something the speaker assumed to be case prior of making utterance" (Yule,1996).

Pete Docter has succeeded of wrapping this animated movie. Through presupposition analysis, the researchers found several psychological messages about human emotional intelligence. Study revealed that humans have a very well-developed memory at the age of a child's golden age, and that the accumulated memory can shape the child's personality and enter the subconscious memory; when a memory is never recalled, it fades away permanently. The human brain can also produce a thought or idea, including imagination. Human emotions can influence one's mood at the time, but happy emotions can distract sad emotions. The application of presuppositions will be presented below:

Datum 1:

Joy turns to **the wall of golden memories.**
 JOY (V.O.)
 Anyway! **These are Riley's memories--** and they're mostly happy, you'll notice, not to brag.
 (2015:6)

The situation described in datum 1 above is when Joy goes to the golden memories section and shows Riley's memory. Presupposition shows that humans have memories in brain. Golden memories are produced when children enter the golden age, which is between ages of 0 and 2 years. The memories that enter golden memories are the best memories that children have at that age. The "first 1000 days" and "0-3" (years) have recently received a lot of attention from policymakers as golden opportunities to affect a child's outcome. The first 1000 days typically correspond to the period from conception to two years of age (Sarah, 2016).

Datum 2:

Dialogue 1:
 A super-bright CORE MEMORY rolls in.
 It rolls to the Core Memory Holder. Clicking into position, a LIGHTLINE shoots out. The Emotions follow it to the back window and watch a new ISLAND OF PERSONALITY form.

JOY (V.O.) And each core memory powers a different aspect of Riley's personality. Like Hockey Island! (2015:7)
Dialogue 2: The Emotions look out over the Islands of Personality. JOY (V.O.) The point is, the Islands of Personality are what make Riley... Riley! (2015:8)

The situation described in dialogues 1 and 2 above is when Joy introduces that Riley has a core memory and personality. The presupposition shows that Riley's personality is shown in the *Inside Out* movie as a series of islands that grow in Riley's mind. Goofball Island, Honesty Island, Friendship Island, and Family Island. They represent the various aspects of a person's personality that define them as a human. Each island is supported by a core memory, a more significant memory kept at Headquarters. In the *Inside Out* movie, personality is driven by core memory, but in fact, according to research by Tellegen (1988) Genetics plays a big role in personality traits.

Datum 3:

JOY And... we're out. That's what I'm talking about: another perfect day! Nice job everybody! Let's get those memories down to Long Term. Joy pulls a lever. Memories cascade down the shelves. (2015:10)
FEMALE FORGETTER When Riley doesn't care about a memory, it fades. JOY Fades? FEMALE FORGETTER Happens to the best of 'em. (2015:60)

The situation described in dialogue 1 above is when Joy goes to the memory shelf to put all the memories that happened today into long term memory and the situation described in dialogue 2 is when female forgetter threw away memories Riley could never remember. The presupposition shows that before we fall asleep at night, all memories captured in one day are stored in Long Term Memory. The region of the brain that maintains recorded memories for long-term recall is known as long-

term memory and when humans forget memories that they consider unimportant, the memory is permanently erased from the core memory. The ability to recall a tiny amount of information from a recent time period is known as short-term memory. Long-term memory refers to the ability to recollect memories from the past (Medical News Today, 2021).

Datum 4:

JOY
I've got a great idea!
She clicks the IDEA into the console.
(2015:16)

The situation described in datum 4 above is when Riley sees her mom and dad arguing, then she thinks to turn atmosphere around for the better situation. The presupposition shows that brain has the ability to generate thoughts or ideas that can be useful in certain situations.

Datum 5:

Dialogue 1:

JOY
What did you do?
SADNESS
I just touched it.
DISGUST
Good going Sadness. **Now when Riley thinks of that moment with Dad, she's gonna feel sad.** Bravo.
(2015:22)

Dialogue 2:

JOY
Look, I get it. You guys have concerns. **But we've been through worse! Tell you what: let's make a list of all the things Riley should be HAPPY about!**
(2015:29)

Dialogue 3:

Joy pushes Sadness towards the console.
ANGER/FEAR/DISGUST
Sadness?!?
SADNESS
I can't, Joy.
JOY
Yes you can. Riley needs you.
INT. HEADQUARTERS
Sadness works... and ejects the Idea Bulb. The blackness retracts.
INT. BUS - NIGHT

<p>Feeling comes back to Riley: her expression changes from listless to sad. She stands.</p> <p>RILEY</p> <p>Wait! Stop! I wanna get off.</p> <p>EXT. BUS STOP - NIGHT</p> <p>Riley runs away from the bus.</p> <p>(2015:121)</p>
Dialogue 4:
<p>Riley cries.</p> <p>RILEY</p> <p>I know you don't want me to but...</p> <p>I miss home. I miss Minnesota.</p> <p>Mom and Dad, concerned, listen quietly.</p> <p>RILEY (CONT'D)</p> <p>You need me to be happy, but... I want my old friends, and my hockey team... I wanna go home. Please don't be mad.</p> <p>(2015:123)</p>

The presupposition in dialogues 1 and 2 is sadness that is accidentally recalled in memory, humans can be sad the rest of the time if remembering these sad moments and when people worry about their sadness, the emotion of happiness can distract them. The presupposition in dialogues 3 and 4 is that humans are not always negatively affected by feelings of sadness. Sadness is still necessary to consider something more mature. Riley, in this case, is saddened and touched by the memories of the good times with her family, but she is also aware of her anger, which could worsen her situation, and she must return to her family because, after all, she still needs her family, and her family will surely love her very much. It shows that humans sometimes don't need to be happy, but they can feel longing and sadness for the happiness they have experienced like Riley just wanted her parents to realize she isn't mad, but she misses the good times she shares with her friends and family. As mentioned by Raypole, Dissatisfaction with the present might be fueled by a desire for the past (which you can't reclaim). The term "nostalgic depression" refers to a yearning that is tinged with hopelessness or sorrow. (Raypole, 2021).

Datum 6:

<p>JOY</p> <p>No, I do! Bing Bong! Riley's Imaginary Friend!</p> <p>BING BONG</p> <p>You really DO know me!</p> <p>JOY</p> <p>Well of course! Riley loved playing with you, you two were best</p>

friends! Oh! You would know. We're
trying to get back to Headquarters...
(2015:65)

The situation described in datum 4 above is when Joy meets Bing Bong, Riley's Imaginary Friend. The presupposition shows that every human brain has the ability to produce imagination, and the majority of this imagination is processed during childhood. Riley, for example, has an imaginary friend named Bing Bong that she creates in her mind. According to the lead researcher, Alex Schlegel, a graduate student in the Department of Psychological and Brain Sciences, said that The human brain's "mental workspace," a widespread neural network that coordinates activity in multiple parts of the brain and consciously manipulates symbols, images, ideas, and theories, is where imagination lives.

Datum 7:

MOM
You know, through all this confusion you've stayed... well,
you've stayed our happy girl!
Mom brushes Riley's cheek.
MOM (CONT'D)
Your dad's under a lot of pressure. **But if you and I can keep smiling, it
would be a big help.** We can do that for him, right?
(2015:31)

The situation described in data 7 above is when Mom tells Riley to always smile so she can help make things better. The presupposition shows that smiling can help improve one's mood in an indirect way. As defined by Kraft, regardless of whether a person is truly joyful, smiling during brief stressors can aid to lower the intensity of the body's stress reaction (Kraft, 2012).

Datum 8:

EXT. SUBCONSCIOUS STAIRS
SADNESS
(hushed tone)
The Subconscious. It's where they take all the troublemakers.
(2015:94)

The presupposition shows that all memories, whether good or bad, that happened in a person's life are stored in the subconscious. In the other hand, according to Krishanu, the distinction between our conscious and subconscious minds is that our subconscious behaviors are based on learned knowledge or ingrained memories - informational, intellectual, emotional, and other types of memories. The subconscious can act on a large amount of information that has been consciously gathered. However, the subconscious mind is unable to perceive anything. The subconscious is unable to see, hear, touch, taste, or smell. It can only work with these feelings' recapitulated memories (Krishanu, 2018).

b. Syntactical Aspect

Coherence

Syntactic aspects of a discourse are related to how phrases or sentences are arranged and presented, such as coherence (relationship between word and sentence), reference, and the selection of a number of pronouns. The link in a text that connects ideas and makes the flow of thinking meaningful and clear for readers is known as coherence (Castro, 2004). According to Halliday and Hasan’s (1976: 23) Coherence relates to the intrinsic elements of a text, such as cohesion and register. As defined by Oshima in her book, there are four ways to achieve coherence: 1. Repeat key nouns; 2. Use consistent pronouns; 3. Use transition signals to link ideas; 4. Arrange your ideas in logical order (Oshima, 2006).

Repeat key nouns

The researchers find that the scriptwriters frequently repeated the keywords to emphasize several points based on the manuscripts that were analyzed. The scriptwriters mention the words Headquarters, Core Memory, and Memory to show the most important aspects of human emotional intelligence and it can be seen from the large number of scriptwriters repeating these words. The scriptwriters are also seen repeating several meanings in various forms to emphasize that humans have memories that can affect their personality, that sadness can be felt if we recall those sad moments, and that sadness can also be fixed if we choose to be happy. This can be seen through this table:

Cohesive Devices	Repeated Linguistics Unit
Repetition	Headquarters (N)
	Core Memory (N)
	Memory (N)

Based on the script of *Inside Out*, the key nouns in this text are headquarters, core memory, and memory. The word headquarters is repeated 254 times, core memory is repeated 33 times and the word memory is repeated 143 times. The choice of key nouns implies that the scriptwriters wants to emphasize that this movie discusses not far from how the human head works. Headquarters is described as a human head capable of processing everything including emotions, then memory is described as a place to store various events experienced by humans.

Besides repetition of key words shown in the above table, the data also show that there are repetitions of the whole sentences or utterances, not just words, done by the spokesperson of both parties. Repetitions of sentences or utterances:

Datum 1:

The Emotions follow it to the back window and watch a new ISLAND OF PERSONALITY form. (2015:7)
And each core memory powers a different aspect of Riley’s personality. (2015:7)

The Emotions look out over the Islands of Personality. (2015:8)
The point is; the Islands of Personality are what make Riley... Riley! (2015:8)

The repetition of those four sentences has the same meaning that humans have core memory and the core memory has a power in different aspects of human's personality.

Datum 2:

Riley and Meg slurp frozen drinks. Riley grimaces: ice headache! (2015:9)
Brain freeze! The Emotions scream as Headquarters freezes over. (2015:9)

The repetition of those two sentences has the same meaning that when we consume cold drinks fast, the brain can respond by giving us a temporary headache caused by the cold sensations.

Datum 3:

Joy's cheer is cut short when the dinosaur memory TURNS BLUE. (2015:22)
Riley's smile fades. (2015:22)
Sadness is touching the memory. (2015:22)

The repetition of those three sentences has the same meaning that humans will feel sad when the sadness touch our memory.

Datum 4:

You know, through all this confusion you've stayed... well, you've stayed our happy girl! (2015:31)
Your dad's under a lot of pressure. But if you and I can keep smiling, it would be a big help. We can do that for him, right? (2015:31)

The repetition of those two sentences has the same meaning that Riley's mother is unconcerned about Riley's sadness when she moves into her new house and longs for her old happiness; instead, Riley's mother wants Riley to always be happy and smile in efforts to support her father slowly fix a bad situation.

Use consistent pronouns

The script writer consistently uses the same pronoun that refers to the main characters in this movie to keep highlighting the important characters in the movie.

Pronoun	Antecedent
He	Riley's dad, Bing Bong
She	Riley, Riley's mom
They	Riley's family, Hockey teammate, all emotions

Use transition signals to link ideas

The researchers find that script writers often used adversative conjunctions to indicate a difference of the meaning between the two clauses and cumulative conjunctions to add sentences together. Scriptwriters also often use subordinating conjunctions to indicate the timing of these ideas.

Coordinating conjunction

Conjunction	Function
But	Adversative
And	Cumulative
Yet	Adversative

Subordinating conjunction

Conjunction	Function
Before	To list ideas in order of time
After	To list ideas in order of time
Until	To list ideas in order of time
When	To list ideas in order of time

From the entire script of the 2015 *Inside Out* animated movie, two elements of coherence are found. They include 2 types of conjunctions namely subordinating and coordinating conjunctions. It is found that the cumulative conjunction coherence element is the most commonly used in the text. There are 313 sentences that contain elements of cumulative coherence where "and" is used more. Next is the use of adversative coherence elements in a total of 69 sentences where "but" is used in 68 sentences and "yet" in 1 other sentence. The element of coherence of subordinating conjunctions is used in 59 sentences, including the conjunctions "before", "after", "until", "when".

Arrange the ideas in logical order

In the division of logical ideas is the type of logical sequence used in the discourse of the *Inside Out* animated movie 2015. Therefore, the division of logical thinking that occurs in the script is presented without using any cohesive tools but through the use of expressions or sentences which meanings describe the ideas of each group.

The logical division in this text is implied from the semantic relationship between sentences. Many of these sentences are metaphorical expressions, so to see the pattern of the development of ideas, the researchers must first analyze and explain the meaning of these expressions. The script for the *Inside Out* animated movie 2015 subtitled discourse has the idea of each part. Although the cohesive device is not written, but the text develops the idea of each section as described: a. pages 1 - 10 in the script discuss the introduction of Riley's head content and how it is processed; b. pages 11 - 43 in the script discuss Riley's family who has to move house and how Riley adapts to her new environment which involves a lot of emotions; c. pages 44 - 120 in the script discuss how Riley is unhappy with her new environment and misses her old home which is described through the loss of

emotions of Joy and Sadness and what remains is Riley's anger and disappointment to her parents who do not understand her feelings; d. pages 121-129 in the script discuss Riley who finally told her feelings to her parents and finally her parents understood what Riley feels then all of them start their happiness back into a happy family.

c. Stylistic

The element being focused on stylistically is lexicon. Basically, stylistic refers to how a text's diction and figure of speech are used. Stylistic is a word used to denote the creating a specific image or meaning. Pete Docter is very careful in choosing the words in his script. Because there is a psychological message to be conveyed through this children's movie, Pete uses simple and fun words that children can understand without needing to reinterpret them. Pete wrote this script to convey that human actually have emotional intelligence and it develops at a golden age of children. The choice of lexicon is able to create a situation that is still fun in many scenes so that the audience can still enjoy this movie as a children's movie. It can be seen as follow:

Datum 1:

JOY (laughs) She's hilarious! (2015:39)

In that dialogue, Pete's "hilarious" lexicon is considered dramatic. He expresses through the dialogue that Riley is very funny and ready for her first day at school.

Datum 2:

RILEY (sarcastic) Oh yeah, that sounds fantastic. (2015:47)

In that dialogue, Pete's "fantastic" lexicon is also considered dramatic. In the dialogue, Pete's "fantastic" lexicon is also considered dramatic. He revealed through dialogue that Riley's mother's offer for Riley to return to playing Hockey after moving is a very cool offer, even though Riley is normal when she listened to her mother's offer.

Datum 3:

JOY (CONT'D) Don't you worry. I'm gonna make sure that tomorrow is another great day. I promise. (2015:34)

In the dialogue, Pete also uses positive words "great day" to make Riley's sad heart situation better.

d. Rhetoric

In the script, the scriptwriters do not use rhetoric to express a meaning, this is also related to this type of movie is a children's movie, so that the choice of words and sentences must be easy to understand and does not require re-interpretation.

Moreover, researchers can still find some rhetoric used by the scriptwriters but only for the purpose of creating a fun atmosphere and provoke children's imagination. It can be seen as follow:

Datum 1:

DISGUST That is not brightly colored or shaped like a dinosaur... Hold on guys... It's broccoli! Disgust GAGS and pulls a lever. A disgust memory (green) rolls in. DISGUST Well, I just saved our lives . Yeah. You're welcome. (2015:4)

Disgust is one of the characters in the animated *Inside Out* movie which is described as a manifestation of one emotion, namely the emotion of disgust. In that sentence, Disgust believed he had saved Riley's life by successfully refusing Riley to eat broccoli. This indicates that the human body respond to emotional stimulus sent to the brain.

Datum 2:

Joy projects an IMAGINATION of LAVA onto the screen. YOUNG RILEY Lava! Riley jumps from couch to chair to avoid the lava . (2015:9)

In that sentence, Riley imagines in her brain through happy emotions that she is playing avoiding lava, and the property that becomes lava in her mind is the floor. The sentence proves that; we can have fun through the good imaginations that we create in our brains.

Datum 3:

DAD'S ANGER FIRE! (2015:52)
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The background of these words is when Riley's father does not like Riley's attitude while at the dinner table until finally his angry emotions explodes. Negative emotions or angry emotions are often depicted through the object of fire, because fire has a hot nature that does exist when we are in negative emotions.

Conclusion

Based on the various descriptions that have been done, it can be concluded that the script for the animated *Inside Out* movie represents a movie that contains a psychological message that is packaged into a children's movie. How human emotional intelligence works in the human head is described implicitly in this movie script. Emotions are described as human feelings that are able to dominate humans in a certain period of time. The script of the animated *Inside Out* movie, which won Best Original Screenplay at the Academy Awards and is a popular children's

psychology movie, is a great example of the packaging of psychology movies being light on the script. Analysis using Van Dijk's design in this movie script reveals that the human brain is able to record all memories that have occurred during the course of human life and the human head is capable of producing various kinds of emotions that will appear according to the feelings or circumstances that are experienced.

After analyzing how psychological messages about human emotional intelligence are conveyed through the script of the *Inside Out* animated movie written by Ronnie del Carmen, Josh Cooley, Meg LeFauve and Pete Docter through microstructural text analysis, the following suggestions can be given by researchers in an effort to better understand the *Inside Out* animated movie script. First, readers are advised to take a number of important lessons from this movie script, including the realization that humans have emotional intelligence that we can control according to our feelings and circumstances at certain periods. Humans also have memory that can record all events in human life itself and can be long-term memory and short-term memory. Through this research, it is hoped that movie literature will be able to package an important message that is not realized by humans and be packaged into a light movie so that the audience is able to realize the meaning of the message. Audiences should also place a positive value on works they have seen throughout their lives. This research is also expected to be useful as a reference for further research in analyzing literary works, especially through microstructural level text analysis, and using it for further research. The researcher hopes that other research on this movie script will be carried out from a different point of view than the one used in this study.

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