

CHAPTER 1

INTRODUCTION

This chapter explains the research background, the research questions, the objective of the research, the significance of the research, and the definition of essential words. Each of these components is elaborated in detail in the following sections.

1.1 Background of the research

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Background of the Research Movies have long played a crucial role in shaping human perception, behavior, and emotion understanding. As a form of modern storytelling, movies combine visual, auditory, and narrative elements that allow audiences to engage with complex psychological experiences (Bordwell & Thompson, 2021). In recent studies, movies are also recognized as powerful emotion systems that evoke empathy and reflection through multimodal cues such as sound, imagery, and character expression (Smith, 2020). Through these elements, movies not only entertain but also influence how individuals interpret and respond to emotion experiences.

In the contemporary digital era, movies function beyond entertainment as tools for education and psychological exploration. As cultural products, movies reflect social values, emotion norms, and interpersonal relationships, which in turn shape how audiences understand and regulate their own emotions (Valkenburg et al., 2022; Tukachinsky Forster, 2021). This makes movies a relevant medium for examining emotion processes, particularly in understanding how emotion experiences are constructed and communicated.

Among movie genres, animated movies hold a distinctive position due to their ability to represent internal psychological states through symbolic and creative forms. Animation enables abstract emotion experiences to be visualized

through color, character design, and metaphorical representation, making them more accessible and engaging for diverse audiences (Wells, 2021). This characteristic allows animation to function not only as artistic expression but also as a pedagogical medium that supports emotion learning awareness.

One change concept closely related to this is emotion literacy, which refers to the ability to recognize, understand, and regulate emotions effectively (Gross, 2015). Emotion literacy is essential for maintaining psychological well-being and establishing healthy social relationships. Therefore, analyzing emotion regulation in animated movies provides valuable insight into how media contributes to the development of emotion awareness and adaptive behavior.

Emotion itself is a fundamental aspect of human life, influencing cognition, decision-making, and social interaction. It is a dynamic process involving physiological, cognitive, and social components that help individuals respond to environmental demands (Keltner et al., 2022). However, emotion experiences are not always stable, making regulation a necessary skill. Emotion regulation refers to the processes by which individuals influence the intensity, timing, and expression of their emotions (Gross, 2015). Effective regulation supports psychological balance and social functioning, whereas difficulties in regulation may lead to stress and maladaptive behavior (Schäfer *et al.*, 2020; Young et al., 2021).

This ability becomes particularly important during adolescence, a developmental stage characterized by emotion intensity, identity formation, and social transition (Silvers, 2022). Adolescents frequently encounter complex emotion challenges arising from peer interaction, academic pressure, and self-concept development (Morris et al., 2021). As a result, adolescence provides a critical context for examining how emotion regulation develops and how it is represented in media narratives.

Animated movies are especially effective in portraying such emotion complexity. Through the integration of dialogue, gesture, sound, and visual symbolism, animation

presents emotion as a multidimensional experience (Machin & Mayr, 2019). These representations allow audiences to observe how emotions emerge, interact, and are managed within specific contexts. Consequently, animated movies can be understood as both cultural texts and psychological representations that illustrate emotion processes in a structured and meaningful way.

Based on this perspective, *Inside Out 2* serves as a highly relevant object of analysis. The movie depicts Riley's transition into adolescence, introducing new emotions such as anxiety, envy, embarrassment, and ennui, which interact with existing emotions and create internal conflict. These interactions reflect the complexity of emotion development and demonstrate how individuals manage competing emotion experiences in social situation.

To examine this process systematically, this study applies Gross process model of emotion regulation (Gross, 1998; 2015), which categorizes regulation strategies into five types: situation selection, situation modification, attentional deployment, cognitive change (reappraisal), and response modulation. Among these, cognitive reappraisal is widely considered the most adaptive strategy, as it involves reframing situation to reduce negative emotion impact and enhance well-being (Gross & John, 2003; Schäfer et al., 2020). This framework provides a clear theoretical basis for analyzing how emotion regulation is represented in movies.

Previous studies have explored emotion regulation from both psychological and media perspectives. Schäfer et al. (2020) found that cognitive reappraisal is associated with higher well-being, while suppression tends to produce negative emotion outcomes. Young et al. (2021) emphasized that effective regulation supports resilience and mental health. In media studies, Smith and Reznik (2020) demonstrated that animated movies reflect real emotion processes through strategies such as reappraisal and attentional deployment. Similarly, Johnson (2020) highlighted that animated narratives contribute to emotion awareness and empathy development among audiences. However, most studies either focus

on real-life contexts or analyze movies descriptively without applying a comprehensive theoretical framework.

Despite these contributions, a research gap remains in integrating psychological theory with systematic media analysis, particularly in examining emotion regulation in *Inside Out 2* using Gross model. This study aims to address this gap by identifying and analyzing the emotion regulation strategies used by Riley as the main character. By examining both verbal and visual representations, this research seeks to provide a deeper understanding of how emotion regulation is constructed in animated narratives.

This research aims to identify and analyze the emotion regulation strategies employed by Riley in *Inside Out 2*, with a particular focus on cognitive reappraisal as an adaptive strategy (Gross, 2015; Schäfer et al., 2020). By examining how these strategies are represented both visually and verbally, this research seeks to provide a comprehensive understanding of emotion regulation in animated narratives.

1.2 Research Question

Based on the background explained above, the researcher conducted an analysis of the “Emotion regulation used by a main character in *Inside out 2* movie”. Therefore, the researcher formulated the following research

question:

1. What emotion regulation strategies are used by the main character Riley, in *Inside Out 2*?
2. How do these emotion regulation strategies impact Riley’s emotion development in the movie?

1.3 Objectives of the research

Based on the statement of research questions above, the objectives of this research:

1. Identify the specific emotion regulation strategies employed by Riley in *Inside Out 2*.
2. Analyze how these regulation strategies impact Riley's emotion growth and social relationships as depicted in the movie.

1.4 Significant of the research

This research contributes to the theoretical development of studies by integrating psychological and media perspectives in analyzing emotion regulation. It applies Gross process model of emotion regulation (2015) to animated movie analysis, thereby extending the use of psychological theory into media contexts.

This study also enriches the existing knowledge by providing a systematic analysis of how emotion regulation strategies are represented through multimodal elements, such as dialogue, visual expression, and narrative context. By focusing on the main character in *Inside Out 2*, it offers a clearer understanding of emotion processes in relation to adolescent development. Furthermore, this research demonstrates that animated movies can serve as meaningful media for examining complex psychological phenomena. It supports the concept of emotion literacy and provides a theoretical basis for future studies on emotion regulation and media representation.

The findings are expected to contribute both theoretically and practically. Furthermore, this study also provides pedagogical contributions to English language education, particularly in the development of listening and speaking skills. Through the analysis of emotional regulation strategies represented in *Inside Out 2*, students can learn how emotions are expressed verbally and nonverbally in authentic communicative contexts. The movie presents natural conversations, emotional expressions, intonation, gestures, and social interactions that can support listening comprehension and improve students' awareness of emotional meaning in spoken language. In addition, the emotional conflicts and interpersonal interactions portrayed by the main character may be used as meaningful

discussion materials in speaking activities, such as role plays, group discussions, and reflective conversations. By integrating emotional themes into classroom learning, teachers can encourage students to express opinions, respond to emotional situations, and develop communicative confidence in English. Therefore, this research supports the use of animated movies not only as entertainment media, but also as an educational resource that promotes emotional awareness and communicative competence in English language teaching. Theoretically, this study enriches interdisciplinary research linking psychology and media by demonstrating how movies represent psychological processes (Johnson, 2020). Practically, it offers insights for educators, parents, and mental health practitioners on the use of media as a tool for emotion education and awareness. Ultimately, this research highlights the broader educational and cultural value of animated movies in fostering emotion intelligence among audiences (Gross, 2015).

1.5 Scope and Limitation

The scope of this research is to analyze the emotion regulation strategies used by the main character Riley, in *Inside Out 2*. This research focuses on how Riley manages her emotions through various strategies represented both verbally and visually, including dialogue, monologues facial expressions, gestures, and situation context within the movie. This research applies Gross process model of emotion regulation (2015), which categorizes emotion regulation into five strategies: situation selection, situation modification, attentional deployment, cognitive change (reappraisal), and response modulation. Therefore, the analysis is limited to scenes and dialogues that clearly illustrate these strategies.

This research is limited to analyzing emotion regulation from the perspective of a single main character, Riley. This limitation aligns with narrative-based media analysis, which emphasizes an in-depth focus on a central character to understand psychological

processes within a structured context (Smith, 2020; Brown, 2024). Consequently, other characters and broader contextual elements are not included in the analysis.

This research is limited to analyzing emotion regulation from the perspective of a single main character, Riley. This limitation is grounded in character-centered analysis, which emphasizes an in-depth exploration of a central character to understand psychological processes within a narrative (Smith, 2020). In film studies, the main character functions as the primary focal point through which emotion experiences and narrative developments are constructed (Bordwell & Thompson, 2021). Furthermore, qualitative research prioritizes depth over breadth, allowing for a more detailed and meaningful interpretation of data (Creswell, 2023). Since this study applies Gross's process model of emotion regulation (2015), which focuses on individual emotion processes, concentrating on one character provides a more systematic and theoretically consistent analysis. Therefore, other characters are not included, as the emphasis of this study is on the internal emotion regulation of the main character.

In addition, this research is limited in terms of data selection, as it analyzes only 18 scenes out of 23 identified relevant scenes in *Inside Out 2*. Although the selected scenes are considered representative of emotion regulation processes, this limitation may affect the comprehensiveness of the analysis and may not fully capture the entire range of emotion dynamics presented in the movie. This constraint reflects the practical consideration of maintaining analytical depth within qualitative research while managing the scope of the study.

In addition, this study relies solely on the movie as the primary data source and does not include external data such as interviews or audience responses. As a qualitative descriptive study, the findings are interpretative and focus only on the representation of

emotion regulation in the movie, without examining its real-life psychological impact (Schäfer et al., 2020; Silvers, 2022).

1.6 Definition of key terms

1. **Cognitive Change (Reappraisal):** This strategy shows emotion maturity and helps improve mental health.
2. **Deployment of Attention:** This emotion focus, which is sometimes overlooked in daily life.
3. **Emotion Development:** Healthy emotion growth is a vital foundation for psychological well-being and harmonious social relationships.
4. **Emotion Regulation:** A crucial ability that equips individuals to face various everyday psychological challenges in an adaptive and healthy way.
5. **Reappraisal in Media Representation:** Media has great educational potential in teaching emotion regulation techniques, especially for young audiences.
6. **Situation Modification:** It is a proactive form of action that helps someone control stimuli that trigger negative emotions.
7. **Situation Selection:** This strategy is important because situation selection can minimize unnecessary stress and create a more conducive emotion environment.
8. **Suppression:** While it can be useful in certain situations, excessive suppression is often linked to negative impacts on psychological well-being.