

CHAPTER I

INTRODUCTION

This chapter discusses the research about background of the study, research questions, research objectives, significant of the study, limitation of the study, and definition of the key terms.

A. Background of the Study

Discourse analysis has now developed rapidly as a discipline that studies the use of language in social and cultural contexts, focusing not only on grammar and structure, but also on the function of meaning formation. One branch that is particularly relevant in today's era of digital technology is Multimodal Discourse Analysis (MDA). This theory explains that communication does not only occur through verbal text, but also through various other modes or semiotic means (Kress & van Leeuwen, 2006). In line with this, Kress (2006) asserts that all semiotic work in the process of meaning creation is essentially multimodal, because humans use these various modes simultaneously to construct a complete message in a communication.

Given that communication involves multiple modes, the growing influence of digital technology has made movies as products of modern popular culture ideal objects for analysis using MDA. Movies are complex multimodal texts because they combine verbal dialogue and visual elements to convey narratives and emotions. It is supported by a study conducted by Bo (2018) who found that, multimodal analysis in a movie shows how language and images together to form ideological meanings that cannot be captured by looking at only one mode. Therefore, the use of MDA is essential for uncovering the layers

of meaning that emerge from the synergy between verbal and visual interactions in movies.

In this context, the animated movie *Inside Out 2* (2024) becomes a relevant and significant object of study, because it presents a rich combination of verbal and especially visual modes that vividly represent human emotions. This movie continues the exploration of the first movie in personifying human emotions such as Joy, Sadness, Anger, Disgust, and Fear. At the same time, it introduces new more complex emotions such as Anxiety, Envy, Embarrassment, and Ennui. These emotions are not only conveyed through dialogue but also strongly communicated through character design, dynamic color palletes, and visual presentation. Thus, *Inside Out 2* movie which explicitly designs every verbal and visual to display emotions, provides highly potential data for multimodal analysis.

The relevance of applying Multimodal Discourse Analysis (MDA) in film studies has been supported by various previous studies. For example, Julianingsi's (2023) study of the film "*Cinderella* (2021)" reveals how text and images interact to form interpersonal and interactive meanings by utilizing the frameworks of Kress and van Leeuwen (2006) and Halliday and Matthiessen (2013). Similarly, Asis et al. (2021) in their analysis of the film "*Maleficent: Mistress of Evil*" found that verbal and visual elements are closely related for example, through facial expressions, gestures, and costume colors to convey ideological messages about female power and rejection of judgments based solely on appearance. In addition, Siddique et al. (2022) in their study entitled "*Sadness and Joy in Inside Out: A Multimodal Analysis*" examined the film

Inside Out (2015) using the Kress and van Leeuwen framework to see how meaning is constructed through nonverbal media. However, these previous studies generally treat verbal and visual modalities with equal weight or focus heavily on text-driven narratives, without deeply diving into how a specific movies' reliance on highly detailed visual semiotics can shift the dynamic of meaning-making.

The gap in the existing literature lies in the lack of attention toward movies where the visual mode serves as the primary, most prominent vehicle for abstract psychological representation. In animated films like *Inside Out 2*, abstract human emotions are not merely accompanied by verbals, but they are explicitly externalized through highly sophisticated visual elements, particularly complex colour palettes, lightning, and character design. While the interaction between verbal dialogue and visual images remains necessary to contextualize the narrative, the visual mode carries the most substantial semiotic weight in depicting emotional shifts. Previous studies often overlook this imbalance, failing to provide a detailed, rigorous visual analysis based on Kress and van Leeuwen's (2006) *Grammar of Visual Design (GVD)* to explain how colour and visual structure take precedence in constructing emotional expressions.

Therefore, this study aims to address this gap through an analysis of the film *Inside Out 2* (2024), which introduces new emotional characters with greater complexity. This study specifically emphasizes two dominant main characters, Joy and Anxiety, who reflect conflicting emotional states and advance the film's narrative. While this research still examines the interplay

between verbal and visual modes, it places a deliberate, more intensive emphasis on the visual mode as the prominent semiotic source in the movie. By applying Kress and van Leeuwen's framework, this study will demonstrate how abstract emotional complexities and inner conflicts are vividly mapped out and structures through visual design and colour symbolism, thereby offering a more nuanced and visually centered perspective in multimodal film analysis.

B. Research Questions

Based on the rationale above, this research aims to answer the following questions:

1. What types of metafunctions are used in images to express emotions in the movie *Inside Out 2*?
2. How do these metafunctions interact to construct meaning in images to express emotions in the movie *Inside Out 2*?

C. Research Objectives

In accordance with the statement of the problems, this study aims to:

1. Identify and describe the types of visual metafunctions utilized to express emotions in the movie *Inside Out 2*.
2. Analyze how the interaction between verbal mode and the visual metafunctions to constructs the meaning of the characters' emotional expressions in *Inside Out 2*.

D. Significant of the Study

The result of this study is expected to give some values in these following points:

1. Theoretical Contribution

This study is expected to contribute to the development of Discourse Analysis, especially in the field of Multimodal Discourse Analysis (MDA). By applying Kress and van Leeuwen's framework to analyze emotional expressions in animated movies, this research expands the practical scope of MDA beyond traditional text or image-based studies. It provides empirical evidence of how verbal text and visual resources interact to create meaning in digital media contexts.

2. Practically

For educators, this study is conducted within the English Language Education department, so the findings are highly relevant to current English Language Teaching (ELT) practices. This study can serve as a practical guide or material resource for English teachers to design literacy-based lessons. Teachers can use animated movie clips to teach emotional vocabulary and expressions by guiding students to notice how those verbal expressions are supported by visual elements.

For students, the analytical steps in this research can help students develop critical thinking and visual literacy. This study trains students not only to understand dialogue but also to critically evaluate visual cues, helping them become more critical consumers of English digital media. In the modern EFL (English as a Foreign Language) classroom, reading proficiency is no longer limited to printed words, but also includes interpreting visual texts such as animated movies, making this study relevant and practical resource for students to study.

3. The Further Researcher

For the further researcher, the result of this study can serve as a methodological foundation for similar research. The adapted analytical framework can be replicated or adapted to study other emotions, other movies in *Inside Out*, or animations with psychological themes, and can serve as a point of comparison for future studies.

E. Scope and Limitation of the Study

To maintain a sharp focus and depth of analysis, this study limits its scope to two main aspects.

First, the analysis focuses on two dominant characters in the movie *Inside Out 2*, namely Joy and Anxiety. The investigation narrows its focus to the specific realization of their core emotional states: the expression of “Happiness” portrayed in character Joy, and the expression of “Anxiety” portrayed in character Anxiety. The two emotions were selected because they represent contrasting affective states (positive and negative), that often conflict throughout the movie, making them ideal subjects for analyzing how multimodal resources construct emotional meaning.

Second, the modalities analyzed involved two main modes: verbal aspects (dialogue) and visual aspects (selected scenes). The visual mode is deeply analyzed using Grammar of Visual Design (GVD) proposed by Kress and van Leeuwen (2006). This study uses a more concentrated and exhaustive analysis of the text-image interplay.

F. Definition of the Key Terms

The key terms are defined to help the reader to avoid misunderstanding.

The key terms in this study are briefly defined as follows:

1. Multimodal Discourse Analysis is an approach to discourse analysis that examines how meaning is made through the interaction of multiple modes (Kress & van Leeuwen, 2006).
2. Emotional Expression is the way in which emotions are represented and communicated, both verbally and non-verbally through dialogue and visuals elements.
3. Inside Out 2 Movie is an animated film produced by Pixar Animation Studios that continues the story of Inside Out (2015), portraying human emotions through personified characters.
4. Verbal Mode is the use of spoken or written language, including dialogue to convey meaning in the film.
5. Visual Mode is the use of visual elements such as color, facial expressions, framing, and character design to represent meaning.