

METAFICTIONAL ELEMENTS IN *INSIDE OUT* (2015) FILM: A PSYCHOANALYTIC ANALYSIS

UNSUR METAFIKSI YANG DITEMUKAN DALAM FILM *INSIDE OUT* (2015): ANALISIS PSIKOANALITIK

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Abstract

This research is aimed to analyze the metafictional elements found in *Inside Out* (2015) film. The researcher analyzed the metafictional elements contained in Joy's V.O lines in *Inside Out* (2015) film based on Waugh's (1984) analysis of metafiction and the psychoanalysis of Joy's emotional development in *Inside Out* (2015) film. The psychoanalysis of Joy is done by applying Freud's (1923) theory of The Structure of Personality; the id, ego, and superego. The sources were taken from various e-books, journals, scientific articles, and other library resources to support this research. The result of this research concluded as follows; 1) the twenty-one data found in the film collectively contained metafiction; and 2) the id, ego, and superego are successfully applied to the analysis of Joy's emotional development.

Keywords: *Metafiction, Psychoanalytic Criticism, Film.*

Introduction

Metafiction is one of the literary techniques which narrated the story within the story. This technique caused some elements in a film, for example, to lose the boundary between 'real' and 'fiction'. The construction of metafiction makes the reader seem aware of reading or seeing a work of fiction (Alifian, 2023). Metafiction often addresses the audience directly, by pursuing questions through its formal self-consciousness of how the story goes.

Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact and pose questions about the relationship between fiction and reality (Waugh, 1984.). It denoted that examining the literary works can be done by analyzing the substruction of narrative fiction outside the intrinsic elements.

This initially began the first analysis of metafiction elements found in *Inside Out* (2015) film. The researcher is interested in analyzing the metafictional elements which appeared in Joy's V.O lines found in *Inside Out* (2015) film. The reason why the researcher focuses on Joy's V.O lines is because Joy narrated several lines throughout the film.

Waugh said some factors that can be a parameter of one element categorized as breaking the frame. Waugh analyzed one example of metafiction in contemporary works of John Barth's *Sabbatical* (1982), where some novels may end with a gloss upon the archetypal fictional ending, the 'happily ever after'. Poses the question of whether the ending of the events begins the writing, or the ending of the writing begins the events. Susan, the character, decides that they should 'begin it at the end and end at the beginning, so we can go on forever. Begin with our living happily ever after': but her author has decided: 'we commence as we would conclude, that they lived

Happily ever after, to the end of Fenwick and Susie . . .’

Whether as individuals, human occupies ‘roles’ rather than ‘selves’. Hence, the study of the characters in literary works may provide a useful model for understanding the construction of subjectivity in the world outside the novel. Metafiction can be called a self-conscious work because the narrator and characters in the story realize themselves as part of the fictional story, but at the same time draw the bridge between what is real and fictional (Matlock, 2016).

Literary works can be examined by many approaches and one of popular is psychoanalytic criticism. Film as one of literary work contains an abundance of conflict that involved the emotions of the characters whether consciously or unconsciously. The nature of studying psychoanalytic science is that we can find a human character as a living creature facing a problem naturally (Afkarina & Mila, 2019). It is because, mostly, the author of literature works both unconsciously and consciously pouring their imagination into the character by mixing the emotions of the human mind.

The second analysis is done by the psychoanalytic theory of Freud’s theory of The Structure of Personality; the id, ego, and superego (Calvin S. Hall & Lindzey, 1957), this is intended to analyze the development of *Joy’s* emotions throughout the film. *Joy* is one of five core emotions that controlled *Riley’s* mind, as the first analysis is begun by examining the metafiction elements in *Joy’s* V.O lines. Therefore, the researcher focuses on *Joy* which has the most influence on the storyline.

The novel as also one of the literary works as a film, can be read from a psychoanalytic point of view and can be seen as an exercise in psychological realism, dealing with difficulties of desire awakening and emotional development (Vijaya & Oushep N, 2023). The development refers to reasons that underlie behavior that is portrayed by willingness and desire which particularly we found in literary works. The metafictional elements of *Joy’s* voice-over lines are important to analyze the emotional development of *Joy* throughout the film.

Thus, this research focuses on two problems, namely: (1) The metafictional elements analysis of *Joy’s* voice over lines in *Inside Out (2015)* film; and (2) How is *Joy’s* emotional development analysis affected the audience.

Method of The Research

The researcher uses the qualitative research in this research. A qualitative method used as a problem-solving step which examined by describing the subject or object of the research (Nawawi, 2001). So that the researcher has done library research by collecting information from reliable sources such as e-books, journals, research, and articles related to metafiction and psychoanalytic literary criticism as the main discussion in this research.

The characteristic of library research quoted from an e-book titled *The Elements of Library Research*, is that it includes recognizing and putting sources that provide factual information or personal/expert opinion on a research question; an essential component of every other research method at some point (George, 2008). The main source of this object research is taken from *Joy’s* V.O. lines in *Inside Out (2015)* film.

The following section analyzes the metafiction elements by Waugh and the psychoanalysis of the id, ego, and superego from an analysis the *Joy’s* V.O lines found in *Inside Out (2015)* film. The last step is to conclude the research to make conclusions as the outcome of the research.

Result

The researcher has found metafiction element used in *Joy’s* lines mostly has a minor break-frame as explained in Waugh’s book. In the second place, the psychological analysis of *Joy’s* role is examined by applying Freud’s (1923) theory ‘The Structure of Personality’; the id, the ego, and the superego (Calvin S. Hall & Lindzey, 1957). The researcher categorized the lines of *Joy’s* V.O. that

contained the id, ego and superego as follows. There are twenty-one data found in *Inside Out (2015)* film taken from *Joy's* V.O. lines.

Table 1. Metafictional Elements

No.	Data
1	(00:51) <i>Joy</i> (V.O): "Do you ever look at someone and wonder, "What is going on inside their head?" Well, I know. I know <i>Riley's</i> head."
2	(00:56) <i>Joy</i> (V.O): "And there she was..."
3	(02:30) <i>Joy</i> (V.O): "It was amazing. Just <i>Riley</i> and me, forever..."
4	(02:41) <i>Joy</i> (V.O): "...for 33 seconds"
5	(02: 55) <i>Joy</i> (V.O): "And that was just the beginning. Headquarters only got more crowded from there."
6	(03: 07) <i>Joy</i> (V.O): "That's <i>Fear</i> . He's really good at keeping <i>Riley</i> safe."
7	(03:31) <i>Joy</i> (V.O): "This is <i>Disgust</i> . She basically keeps <i>Riley</i> from being poisoned, physically and socially."
8	(03:52) <i>Joy</i> (V.O): "That's <i>Anger</i> . He cares very deeply about things being fair."
9	(04:23) <i>Joy</i> (V.O): "And you've met <i>Sadness</i> . She... well, she..."
10	(04:31) <i>Joy</i> (V.O): "I'm not actually sure what she does. And I've checked, there's no place for her to go, so she's good, we're good. It's all great!"
11	(04:38) <i>Joy</i> (V.O): "Anyway! These are <i>Riley's</i> memories—and they're mostly happy, you'll notice, not to brag."
12	(04:49) <i>Joy</i> (V.O): "But the REALLY important ones are over there. I don't want to get too technical, but these are called CORE MEMORIES."
13	(04:55) <i>Joy</i> (V.O): "Each one come from a super-important time in <i>Riley's</i> life. Like when she first scored a goal? That was so amazing!"
14	(05:18) <i>Joy</i> (V.O): "And each core memory powers a different aspect of <i>Riley's</i> personality. Like Hockey Islands!"
15	(05:27) <i>Joy</i> (V.O): "Goofball Island is my personal favorite."
16	(05:32) <i>Joy</i> (V.O): "Yup, Goofball is the best! Friendship Island is pretty good too."
17	(05:42) <i>Joy</i> (V.O): "Oh, I love Honesty Island! And that's the truth!"
18	(05:46) <i>Joy</i> (V.O): "And, of course, Family Island is amazing."
20	(05:50) <i>Joy</i> (V.O): "The point is, the Islands of Personality are what make <i>Riley...Riley!</i> "
21	(07:12) <i>Joy</i> (V.O): "And that's it! We love our girl. She's got great friends and a great house. Things couldn't be better. After all, <i>Riley's</i> 11 now. What could happen?"
22	(1:26:01) <i>Joy</i> (V.O): "We've been through a lot lately, that's for sure. But we still love our girl. She has great new friends, a great new house...things couldn't be better! After all, <i>Riley's</i> 12 now. What could happen?"

The analysis of *Joy's* personality is done by Freud's (1923) theory 'The Structure of Personality'; the id, the ego and the superego (Calvin S. Hall & Lindzey, 1957). The researcher found there are five data that supported each structure from *Joy's* V.O lines. The researcher has formed the analysis result into the table below.

Table 2. The Id, Ego, and Superego

No.	Data	The Psychoanalysis Elements
1	(02:30) <i>Joy</i> (V.O): "It was amazing. Just <i>Riley</i> and me, forever..."	The Id
2	(03:07) <i>Joy</i> (V.O): "That's <i>Fear</i> . He's really good at keeping <i>Riley</i> safe."	The Id
3	(09:16) <i>Joy</i> : "Hey, hey, hey, all through the drive <i>Dad</i> talked about how cool our new room is. Let's go check it out!"	The Ego
4	(10:10) <i>Joy</i> : "I've got a great idea!"	The Ego
5	(1:10:10) <i>Joy</i> : " <i>Sadness</i> . <i>Mom</i> and <i>Dad</i> , the team... they came to help because of <i>Sadness</i> ."	The Superego

Discussion

The metafictional elements that become the researcher's concern are analyzed from *Joy's* V.O lines (Voice-over lines) starting from the minute (00:51) until (1.26:01) in the *Inside Out* film. In total, the researcher found twenty-one of *Joy's* V.O lines contained metafiction by breaking the frame to the audience and two of the dialogues were discussed below.

(00:51) *Joy* (V.O): "Do you ever look at someone and wonder, "What is going on inside their head?" Well, I know. I know *Riley's* head."

In these V.O. lines, *Joy* tries to begin the story of *Riley's* life. Whereas *Riley* was a newborn and *Joy* took place as the first emotions unlocked. As a matter of fact, *Joy*, as her name is an emotion which in charge of happiness. She always tried to keep *Riley's* emotions stable until she grew up. The metafiction can be seen as *Joy* said 'Do you ever look at someone and wonder, ..'

Joy was talking to the audience as she said 'you', here the researcher noticed that *Joy* tries to bring the audience to the first plot where *Riley* was just born and that is where the story begins. In this research, in the first line, the character was interacting with the audience and still clearly saying that it is still in the film where *Joy* implies 'Well, I know. I know *Riley's* head.', means *Joy* is part of *Riley's* life as she introduced herself as *Riley's* emotion.

(1:26:01) *Joy* (V.O): "We've been through a lot lately, that's for sure. But we still love our girl. She has great new friends, a great new house...things couldn't be better! After all, *Riley's* 12 now. What could happen?"

Proceeding the previous statement, the twenty-first which contained the metafiction in the narratee's participation technique, this line lets the audience guess what will happen next and indirectly asks the audience to decide what will happen next. As well as breaking the fourth wall by asking something to the audience, then letting the audience drown in their thoughts after the author shows the ending scenes because the conflict within the film has been solved and the characters have developed their personalities, especially *Joy*.

There is a contradiction where *Joy* was questioning 'what could happen?' whereas the storyline has reached the end. What is interesting about their use in metafiction is that, when they are parodied, the release effect of such forms is to do with disturbance rather than affirmation. The reader will be offered a temporary reassurance from the possibility of sense of ending (Waugh, 1984.).

Some metafiction simultaneously breaks such satisfaction of the audience in order to remind the audience about the boundary but not always visible. It is intended to give an aesthetically

ending but not in a way of relieve sense. By the line ‘What could happen?’ in the beginning, previously, *Joy* gave reassurance of how well *Riley’s* life is but at the same time questioned what will happen next. And in the final line, *Joy* questioned the same thing after all the tragedies happened. That is the reason this is a metafiction of the lines.

Based on Waugh, metafiction is about to pose questions about the relationship between fiction and reality. As well as the analysis in this research, based on the *Joy’s* V.O lines (Voice-over lines) that have been analyzed, made the audience question the fictional world and the reality. The kind of questions like, “Is there any relationship with reality or not?” or “Could it happen in real life?” these kinds of questions is the aim of metafiction itself.

After a long journey, *Joy* was trying to convince nothing was going to happen by questioning “What could happen?” to the audience where it was supposed to end of the storyline. The question has an initial and final effect on whether all the events that happened in the beginning were collectively the story of *Riley’s* life but at the same time, it ended up the storyline. The convention of the reader’s presence and the author’s limitations – a pretense that neither knows what will happen next – to suggest through the collusive interchange that both are situated in ontologically undifferentiated worlds.

Joy’s Id

Immediately, the researcher can point out that *Joy* herself is the ego. Throughout the storyline, the researcher also found some dialogues that showed the id of *Joy*. By the line:

(02:30) *Joy* (V.O): “It was amazing. Just *Riley* and me, forever...”

(03:02) *Fear*: “Very nice. Okay, looks like you got this. Very good, sharp turn...”

Then *Fear* freaked out as *Riley* approached a power cord on the ground,

(03:05) *Fear*: “Ahh! Look out!!! No!”

And the he leaped to the console. Here *Joy* recognized *Fear’s* role by saying:

(03:07) *Joy* (V.O): “That’s *Fear*. He’s really good at keeping *Riley* safe.”

As she began to figure out other emotions’ roles, she kept playing cheerful memories from the core memories. The researcher found out this is what makes *Joy’s* id, because in the beginning she craved only good memories to build a beautiful core memory for *Riley*.

It was the *Moment Joy* amazed at how pleasant and peaceful if there was only happiness in *Riley’s* mind and life. That was for a second *Joy* selfishly thought about a peaceful life for her and *Riley*, because in the next second *Baby Riley* cried. As she looked to her side, there was a new, droopy, blue character touching the button, *Sadness*, and they greeted each other. *Sadness* was trying to press the button and *Joy* tried to muscle past *Sadness* to press the button.

Freud argue that happiness standards is to free the individual of pressure. This reaction can be expected that each individual needs *Joy*. It implies each individual regularly doing things that make them cheerful as it were to fulfil themselves. It meant that the Id seeks pleasure the individual. The researcher is aware that *Joy* was trying to keep *Riley* comfortable and safe, but she is unaware that human has a bunch of emotions besides *Joy*. This means that she fully controlled other emotions for her senses.

Joy’s Ego

As the researcher previously mentioned that *Joy* indeed is the ego among the characters. Her cheery leadership in controlling *Riley’s* mind stable can be seen through her actions in the storyline. In many chances, *Joy* is always the one who irons the fire caused by complicated emotions *Riley’s* had. Despite her frustration with handling the situation, she remained calming her emotions so *Riley* could hold her own desire that dangerous.

For the first time *Disgust* memory rolls in, and all emotions go overreacting except *Joy*. It was the first time *Riley* saw a dead mouse and that was the other moment all the emotions were freaked out when they were watching through the screen, *Joy* distracted everyone by saying:

(09:16) *Joy*: “Hey, hey, hey, all through the drive *Dad* talked about how cool our new room is. Let’s go check it out!”

Joy also came up with a solution when the other emotions took control about the moving van. *Riley* and her family just moved into San Fransisco and the moving van will not be there until the next morning, where the time before *Riley* intended to arrange her room. All emotions arguing and *Joy* realized that makes *Riley* even sadder. Then she said:

(10:10) *Joy*: “I’ve got a great idea!”

She clicked IDEA’s button in the console, makes *Riley* came up with the idea to settle the situation. *Riley* pacified the situation between her parents by playing hockey when her parents argued about the van contract. *Riley’s* father ended up joining his daughter by grabbing a broom to play along with her. They all play hockey, *Mom* using a pillow to guard the “goal.” *Dad* picks her up to shoot past her. Then, a happy memory rolls in and *Joy’s* back in charge.

Joy’s Superego

Joy’s superego started the moment she realized that happiness is come after *Sadness*. The researcher also noticed that *Joy’s* character is illustrated with blue hair and a yellow body, which generally denotes *Sadness* comes first then followed by happiness. In the beginning, *Joy* only focused on how to keep *Riley* happy and joyful.

The topsy-turvy began on *Riley’s* first day of school, during *Riley’s* introduction in front of her friends, she messed it up because *Sadness* made a sad core memory and *Riley* ended up crying. *Joy* cannot stand any *Sadness* on *Riley* tried to pulled it out. Both *Sadness* and *Joy* muscled up their desire, and this caused the two of them ended-up in *Riley’s* Long-Term Memory.

Joy then asked *Sadness* to navigate the them Headquarters, and there they found *Bing-Bong*, *Riley’s* old imaginary friend. *Joy* was enormous to meet *Bing-Bong* and shifted to his navigation instead *Sadness*. *Bing-Bong* navigated them to *Train of Thoughts* as a shortcut to go back to the Headquarters. But *Sadness* noticed that will be led to Abstract thought where it is a dangerous place.

As *Sadness* tried to pull them out after falling down in depth of complexity. On their journey to get back to the *Train of Thought*, they found a land of imagination has teared down. They found *Bing-Bong* has forgotten from *Riley’s* core memory. Then *Sadness* tried to empathized with *Bing-Bong* and let him show his desire, and *Joy* is shocked by *Sadness’s* acts. This is where *Joy’s* superego conflicts with her ego.

Briefly, *Joy* and *Sadness* managed back to the tube. One more time, *Sadness* wanted to press the sad button and *Joy* pushed her back which make her fell into the Memory Dump because the tube broke. There, *Joy* was crying and she still thought about her own to make *Riley* happy. *Joy* found a yellow ball which is a happy memory but then she realized it was made by *Sadness*. It was a happy memory because *Sadness* was called for help and support by *Riley’s* parents. In the memory, the hockey team lifts *Riley* on their shoulders and cheers. *Riley* smiles.

(1:10:10) *Joy*: “*Sadness*. Mom and Dad, the team... they came to help because of *Sadness*.”

After she got back to the tube, she let *Sadness* hold the core memory and it turned to sad Moments. *Sadness’s* actions made *Riley* being honest to her parents about all her true feelings all this time. And a new core memory was made, it was swirled of blue and yellow which was a mix of *Sadness* and happiness. The *Joy’s* superego marked by the line above where she finally realized the importance of *Sadness*. Because she previously slightly rejecting existence of *Sadness*.

Conclusions

The researcher has finished the analysis of the metafictional elements in the *Inside Out (2015)* film directed by Pete Docter, it can be concluded that the frame-breaking is one of the metafiction elements represented in *Inside Out (2015)* film found in the twenty-one lines of Joy's V.O by questioning her own journey to the audience, Joy led the audience to her several narrations of Riley's life. The following section of the analysis is the development of Joy's emotions throughout the film which also used Joy's voice-over lines and analyzed by Freud (1923) the id, ego, and superego. The metafiction elements motivated the audience's emotions as Joy draws questions directly to the audience of what will happen after incidents they have been through. Eventually, Joy's narration which centered on her desire for Riley's happiness in the beginning gives emotional development throughout the story.

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