JOY'S INTRAPERSONAL CONFLICT
AS SEEN IN INSIDE OUT FILM SCRIPT

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfilment of the Requirements
to Obtain Sarjana Pendidikan Degree
in English Language Education

By
Ruth Melissa Tedjo Andriani
Student Number : 121214133

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2018
A Sarjana Pendidikan Thesis on

JOY’S INTRAPERSONAL CONFLICT AS SEEN IN INSIDE OUT FILM SCRIPT

By
Ruth Melissa Tedjo Andriani
Student Number: 121214133

Approved by
Veronica Triprihatmini, M.Hum., M.A. 15 Mei 2018
A Sarjana Pendidikan Thesis on

JOY'S INTRAPERSONAL CONFLICT AS SEEN IN INSIDE OUT FILM SCRIPT

By

Ruth Melissa Tedjo Andriani

Student Number: 121214133

Defended before the Board of Examiners

on June 5, 2018

and Declared Acceptable

Board of Examiners:

Chairperson: Yohana Veniranda, M.Hum., M.A., Ph.D.

Secretary: Christina Lhaksmita Anandari, S.Pd., Ed.M

Member: Veronica Triprihatmini, M.Hum., M.A.

Member: Drs. Bambang Hendarto Yuliwarsono, M.Hum.

Member: Yohana Veniranda, M.Hum., M.A., Ph.D.

Yogyakarta, 5 June 2018

Faculty of Teachers Training and Education
Sanata Dharma University

Dean,

Dr. Yohanes Harsoyo, S.Pd., M.Si.
“Put your heart, mind, and soul into even your smallest acts. This is the secret of success.”

- Swammi Sivananda -
STATEMENTS OF WORK'S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, June 5th, 2018

The Writer,

Ruth Melissa Tedjo Andriani
121214133
LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Yang bertanda tangan di bawah ini, saya mahasiswa Universitas Sanata Dharma:

Nama : Ruth Melissa Tedjo Andriani
Nomor Mahasiswa : 121214133

Demi pengembangan ilmu pengetahuan, saya memberikan kepada Perpustakaan Universitas Sanata Dharma karya ilmiah saya yang berjudul:

JOY'S INTRAPERSONAL CONFLICT
AS SEEN IN INSIDE OUT FILM SCRIPT

Beserta perangkat yang diperlukan (bila ada). Dengan demikian saya memberikan kepada Perpustakaan Universitas Sanata Dharma hak untuk menyimpan, mengalihkan dalam bentuk media lain, mengelolanya dalam bentuk pangkalan data, mendistribusikan secara terbatas, dan mempublikasikannya di internet atau media lain demi kepentingan akademis tanpa perlu meminta ijin kepada saya atau memberikan royalti kepada saya selama tetap mencantumkan nama saya sebagai penulis.

Demikian pernyataan ini saya buat dengan sebenarnya.

Dibuat di Yogyakarta
Pada tanggal: 5 Juni 2018
Yang menyatakan

[Signature]

Ruth Melissa Tedjo Andriani
ABSTRACT

Andriani, Ruth Melissa Tedjo. (2018). *Joy’s Intrapersonal Conflict As Seen in Inside Out Film Script*. Yogyakarta: English Language Education Study Program, Department of Language and Arts Education, Faculty of Teachers Training and Education, Sanata Dharma University.

This study discussed *Inside Out*, a film script by Pete Docter. The film script itself mainly discussed about Joy’s intrapersonal conflicts as seen in Pete Docter’s *Inside Out*. The purpose of this study is to identify Joy’s character and Joy’s intrapersonal conflict in *Inside Out* film script.

The aims of the study are to identify the description of the main character and reveal the interpersonal conflict of the main character, Joy, as seen in *Inside Out* film script. In order to solve the conflict, there are two problems formulated in this study. The first problem is “How is Joy described in *Inside Out* film script?” Second is “What is Joy’s intrapersonal conflict as seen in *Inside Out* film script”

In order to answer the problem stated above, the researcher uses library research as the method of the study. The primary data of this study are the film script, and secondary data are collected from books, journals, and the websites to support the data. To answer the problems, the researcher uses the theory of character and characterization, theory of conflict, theory of intrapersonal conflict, and theory of emotion. The psychological approach is used in this study. This study uses two kinds of data, they are primary data is the movie script, whereas the secondary data are gained from relevant books, pdf and trusted website.

There are two analysis needed to be answered in this study. The first one is the description of Joy character as described in *Inside Out* film script. Joy is an optimistic, perfectionist, ambitious and reliable character. The second analysis are the types of Joy’s intrapersonal conflict. The intrapersonal conflict faced by Joy is accepting sadness, which is considered as approach-approach conflict. In dealing with the conflict, Joy uses approach style to manage her intrapersonal conflict.

Finally, this study provides some suggestions for future researchers and English lecturers especially in Sanata Dharma University. Future researchers can use *Inside Out* to analyze symbolism and meaning in the film script. Besides, for English lecturer, the film script can be implemented as the materials to teach in Drama and Introduction to Literature Courses.

Keywords: *Inside Out*, intrapersonal, conflict, character
ABSTRAK


Dalam menjawab rumusan masalah, peneliti menggunakan pendekatan secara studi pustaka sebagai metode dalam skripsi ini. Data utama yang digunakan dalam skripsi ini adalah naskah film, dan data lanjutan yang digunakan adalah buku-buku, jurnal, dan situs yang mendukung peneliti.


Kata kunci: Inside Out, intrapersonal, konflik, karakter
ACKNOWLEDGEMENTS

First of all, I would like to express my deepest gratitude to Jesus Christ for guiding me to finish this study. I thank Him for the blessing and the grace that he has given to me for the along time to reach my dream.

My deepest gratitude goes to my previous advisor, Fidelis Chosa Katsuhandani, S.Pd., M.Hum., for his kindness, suggestion and criticism from the beginning when making the thesis. I would like to thank my thesis advisor, Veronica Triphatmini, M.Hum., M.A. for her guidance, suggestion and patience during the process of finishing this thesis. She really helps me and her suggestion really helps me when I have a problem in writing. I also want to thank Cornelius Siswa Widyamoko, M.Psi. for sharing his knowledge in deeper understanding of psychology.

I also would like to give my greatest gratitude to my beloved family for their love, support, prayer, and advice. I thank them for their patience and support me in every situation and become my motivation to finish this thesis.

My gratitude also goes to all PBI friends, especially in E class batch 2012 for being my friends during these four years and I thank everyone for the teamwork and also who helped me and supported me in finishing this thesis especially Vania, Danu, Erlin and whose names cannot be mentioned one by one.

Best Regards

Ruth Melissa Tedjo Andriani
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL PAGES</td>
<td>ii</td>
</tr>
<tr>
<td>DEDICATION PAGES</td>
<td>iv</td>
</tr>
<tr>
<td>STATEMENTS OF WORK’S ORIGINALITY</td>
<td>v</td>
</tr>
<tr>
<td>PERNYATAAN PERSETUJUAN PUBLIKASI</td>
<td>vi</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>vii</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>viii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>ix</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>x</td>
</tr>
<tr>
<td>LIST OF APPENDICES</td>
<td>xi</td>
</tr>
<tr>
<td>CHAPTER I. INTRODUCTION</td>
<td></td>
</tr>
<tr>
<td>A. Background of the Study</td>
<td>1</td>
</tr>
<tr>
<td>B. Research Questions</td>
<td>3</td>
</tr>
<tr>
<td>C. Significance of the Study</td>
<td>4</td>
</tr>
<tr>
<td>D. Definition of Terms</td>
<td>5</td>
</tr>
<tr>
<td>CHAPTER II. REVIEW OF RELATED LITERATURE</td>
<td></td>
</tr>
<tr>
<td>A. Review of Related Studies</td>
<td>6</td>
</tr>
<tr>
<td>B. Review of Related Literature</td>
<td>7</td>
</tr>
<tr>
<td>C. Theoretical Framework</td>
<td>21</td>
</tr>
<tr>
<td>CHAPTER III. METHODOLOGY</td>
<td></td>
</tr>
<tr>
<td>A. Object of the Study</td>
<td>22</td>
</tr>
<tr>
<td>B. Approach of the Study</td>
<td>23</td>
</tr>
<tr>
<td>CHAPTER IV. ANALYSIS</td>
<td></td>
</tr>
<tr>
<td>A. The Description of Joy’s Character</td>
<td>27</td>
</tr>
<tr>
<td>B. Intrapersonal Conflicts from Joy</td>
<td>35</td>
</tr>
<tr>
<td>CHAPTER V. CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS</td>
<td></td>
</tr>
<tr>
<td>A. Conclusions</td>
<td>40</td>
</tr>
<tr>
<td>B. Implications</td>
<td>41</td>
</tr>
</tbody>
</table>
### LIST OF APPENDICES

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>APPENDIX 1. Film Script of InsideOut</td>
<td>46</td>
</tr>
<tr>
<td>APPENDIX 2. Biography of Pete Docter</td>
<td>50</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

This chapter consists of the background of the study, problem formulations, objectives of the study, benefits of the study, and definitions of terms. The background of the study elaborates why Inside Out is worth studying. The problem formulation exposes questions to analyze the movie mentioned above. The purpose of the study is to describe the objectives of the study. The last part of this chapter which is the definition of terms shows the readers some keywords to avoid misunderstanding and misinterpretation.

A. Background of the Study

Literature expresses human emotions, feelings and much more. By reading literature, the readers understand many things such as character, theme, symbolism, and motivation. Literature can be described as art of fine words. Literature is used to describe anything from creative writing to more technical of scientific words. According to Henry Van Dyke (1941), literature consists of those writings which interpret the meaning of nature and life words of charm and power. It means than when the researcher interprets work of literature, the researcher focuses on making the things clear, understandable and to avoid ambiguity. There are many kinds of literature such as novel, script, poetry, short stories and many more. In this thesis, the researcher use script as the literature subject. While reading a film script, the readers can capture something essential which has not been experienced before.
There are many categories that can be found in the film such as comedy, romance, thriller, action, and much more. The audiences do not only watch the film itself, but they also find the meaning, motivation and even life values. A film usually contains a lot of messages so that it gives life values to the audiences. According to Wallis (2011), “a film presents an attitude towards its subject matter, and always reflects a particular perspective.” From the film script, the researcher is able to see people's character emotion, and also how a teenager, especially Riley, thinks from her point of view.

The film script used in this study is a script entitled Inside Out written by Pete Docter. This film script tells the story of an eleven-year-old teenager named Riley. While growing up, she develops and divides her emotions into five characters. They are Anger, Disgust, Fear, Joy, and Sadness. These emotions live in Headquarters and control everything that happens in Riley’s mind, where they help advise her through everyday life. Riley and her family have a wonderful life until she and her family move when her father starts a new job in San Francisco. The conflict starts when Riley has to adjust a new life in San Fransisco, especially in her new school and when she misses hockey and her hometown, Minnesota. In the end of the story, the intrapersonal conflict of Joy's personality can be observed clearly.

There are many reasons why the researcher chose this film script as the source of the study. The first reason is because Inside Out is a good script with many meaningful messages for the readers. After reading the script, the researcher is interested in analyzing Joy, the main character of the story. Moreover, the
character of the script is a teenager of eleven-years-old. The teenagers in this age have an unstable preference when they have to decide everything. It is also the age when they have unstable personality such as being rebellious, curious about something they never experienced before, and they think that they are grown up enough to decide anything. By picturing Joy’s character in *Inside Out* film script, the readers are able to understand about how teenagers are thinking, the emotions, and the feelings. Hence, by analyzing the intrapersonal conflict, it will make the researcher, especially the readers understand more about themselves, because intrapersonal deals within the person and the conflicts that happen inside them.

**B. Research Questions**

Referring to the background of the study, there are two questions presented in this study. The questions are:

1. How is Joy described in *Inside Out* film script?
2. What is Joy’s intrapersonal conflict as seen in *Inside Out* film script?

**C. Significance of the study**

The researcher conducted this research to answer the research questions stated above. The first intention is to reveal Joy’s description in Pete Docter’s *As Seen in Inside Out* Film Script. The second one is to find out the intrapersonal conflict from Joy’s point of view. Therefore, the researcher suggests some benefits for English lecturers, students, and future researchers.
Lecturers, especially English teachers, and students could use this film script as the additional material for the student in learning literature. Since English Language Education Study Program is a study program where the students are learning and preparing themselves to be teachers, this study will be a great help in the process. By using the film script, the students could analyze the characteristic of teenager, so in the future the students can apply their knowledge in their teaching. Besides, the lecturer can also use this film script such as in the introduction to literature class to identify its function.

D. Definition of Terms

There are some terms that should be clearly defined to avoid misunderstanding on the content of the study. The terms are Conflict, Intrapersonal Conflict, and Film Script.

1. Conflict

In our daily life, conflict cannot be separated from people, and every person usually has experienced conflict in their life, especially when they interact with other people. Conflict usually happens due to a variety of factors. For example, when two people have different thoughts, or even argument so they usually argue with each other. Edelman and Crain (1993) define that conflict occurs when two people cannot agree on the actions that one person takes or that he or she does not want the other to take (p.18). In this study, conflict refers to Joy’s conflict which becomes the main point of this study.
2. Intrapersonal Conflict

Meanwhile, there are two basic types of conflict: intrapersonal and interpersonal. According to Iyer (2014) intrapersonal conflict is a conflict that occurs within our mind; whereas interpersonal conflict is a conflict between two individuals. In this study, intrapersonal is chosen because the main character, Joy faces a lot of conflict within herself rather than with other people and in other words, and it is called intrapersonal conflict. This type of conflict is also known as intraindividual or intrapsychic conflict. It occurs when an organizational member is required to perform certain tasks and roles that do not match his or her expertise, interests, goals, and values (p.23). In this study, intrapersonal conflict is used to discuss Joy’s intrapersonal conflict which becomes the main point of this study.

3. Film Script as a work of Literature

Each film has its own film script. A film script is a written text of a film that visualizes the story of the film. Brotter (2010) states that a movie is impossible to be visualized without a script since it is the basis of the storyline. Without a script, the story of the film cannot be visualized. The film script of Inside Out tells about an emotion named Joy who struggles for Riley’s happiness.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter is divided into three parts, namely review of related studies, review of related theories, and theoretical framework. In the review of related studies, the researcher reviews the previous work done on the same movie and also states her new discovery in the study to show the differences between her study and the other studies. The review of related study is used to review the theories which are relevant to the study. The last part is the theoretical framework. In this part, the researcher explains the contribution of theories and reviews in solving the problems of the study.

A. Review of Related Studies

The researcher found one study who conducted study on the films script of Inside Out as the main focus of the study. The previous study is entitled “The Meaning of Interpersonal conflict between Joy and Sadness as seen in Pete Docter’s Inside Out Film Screenplay” (Agra, 2016). In her study, she focused on the interpersonal conflict between Joy and Sadness. The results of her study showed that Joy is a cheerful girl and Sadness is an introverted character. It can be concluded that there are imbalance situations in the Headquarters between Joy and Sadness.

Next, the researcher compare the study with similar case which discussed about intrapersonal conflict entitled “Miles Halter’s Intrapersonal Conflicts in John Green’s Looking for Alaska” Putri (2016). In her study, she focused on the intrapersonal conflict faced by main character, Miles Halter in the novel Looking for Alaska. The result showed
that Miles Halter is fear of losing Alaska. He fears of losing Alaska because he has no bravery to confess his real feeling. 

In hence, this study aimed to enrich and improve the analysis that has been done in the previous study by putting emphasis on intrapersonal conflict. In this thesis, the researcher analyzes Joy’s intrapersonal conflict in the script in order to solved Joy’s intrapersonal conflict towards Sadness.

B. Review of Related Literature

This part provides five theories that are used in this study. Those theories are used to support the researcher to answer the research questions. The theories are the Theory of Character, Theory of Characterization, Theory of Conflict, Theory of Intrapersonal conflict and Theory of Emotion.

1. Theory of Character

There are many elements in the movie such as character, plot, setting, and many more. Meanwhile, the characters in the script is the element that holds an important role to make the readers understand the plot of the story easily and clearly. By reading the dialogues between the characters, the readers are able to understand, imagine and feel the atmosphere of the film script. Therefore, characters is a part of a story and holds an important role in the film script because they can deliver the message to the readers that contains moral value in the story.
In addition, Abrams (2009) states that:

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the person say and their distinctive ways of saying it –the dialogue – and from what they do – the action” (p. 23).

In addition, Foster (1927) divides characters into two, they are flat and round characters. A flat character (also called a type, or "two-dimensional"), Foster says, “Is a character created from “a single idea or quality” and presented without much detail and described in a single phrase or sentence”.

Foster states that:

“A round character is complex in temperament and motivation and is represented with subtle particularity, such a character, therefore is as difficult to describe with any adequacy as a person in real life, and like real persons. is capable of surprising us (p.33).”

Every film script always has at least one main character. The main character will bring the greatest impact to the story so that it will bring impression to the readers. Characters must be credible, that is, readers must accept character as believable people. According to Rohrberger and Woods (1971), Characters can be described as flat or round. Flat characters are one-sided; round characters are many-sided (p.20).

2. Theory of Characterization

To understand the character of the story better, we need to know how the characters are described by the author. Rohrberger and Woods (1971)
state that characters have particular personalities and physical attributes that
distinguish them from other characters (p. 20). According to Rohrberger and
Woods (1971), there are two ways an author can characterize. They are direct
and dynamic. Dynamic means to describe a character by their physical
appearance, meanwhile dynamic means the author uses the character to show
how the character behaves or speak.

However, Murphy (1972) states that there are nine ways, which the
author attempts to make the characters understandable to, and come alive for,
his readers, they are:

a. Personal Description

In the personal description, the author can describe a person's
appearance and clothes. Through personal description, the readers can
imagine how the character looks like.

b. Character as seen by another

Instead of describing the character directly, the author can describe
the character through the eyes and opinions from another. By using this
technique, the readers can imagine the characters of it.

c. Speech

The author can describe the character through the way the
color character speaks. The author can also give a clue about the character of
the person described through the language he or she uses in
conversation, how the person speaks, and whenever the person gives an opinion.

d. Past life

By letting the readers learn something about a person’s past life, the author can give a clue related to the events that have helped to shape a person’s character. This can be done by a direct comment by the author, through the person’s thought, through his conversation or through the medium of another person (p.166).

e. Conversation of others

The author can give the readers some clues to a person’s character through the conversations of other people and the things they say about him (p.167)

f. Reactions

The author can also give the readers to a person’s character by letting the readers know how that person reacts to various situations and events.

g. Direct Comment

The author can describe or comment on a person’s character directly. The characteristic of the character is told by the author directly rather than described by another character.
h. Thoughts

The author can give the readers direct knowledge of what a person is thinking about. In this respect, he can do what other people cannot do in real life because he can tell us what different people are thinking.

i. Mannerism

The author can describe a person’s mannerism, habits or idiosyncrasies which may also tell the readers something about his character (p. 173).

3. Theory of Conflict

As cited in a book titled *Collaborative Approaches to Resolving Conflict* written by Insenhart and Spangle (2000), there are several definitions of conflict according to experts. The first one is mentioned by Hocker and Wilmot. Hocker and Wilmot (1991) state that conflict is an expressed struggle between at least two independent parties who perceive incompatible goals, scarce resources, and interference from the other party in achieving their goals (p.5). According to Bush and Folger (1994), a conflict exists because of real or apparent incompatibility of parties’ needs of interest (p.56). Edelman and Crain (1993) write that conflict occurs when two people cannot agree on the actions that one person takes or that he or she does not want the other to take (p.18). Rubin, Pruitt, and Kim (1994) explain that conflict means perceived divergence of interests, or a belief that the parties’ current
aspirations cannot be achieved simultaneously (p. 5). Baron (1990), after reviewing a number of recent definitions of conflict, concludes that although definitions are not identical, they overlap with respect to the following elements (p.18):

a. Conflict includes opposing interests between individuals or groups in a zero sum situation;
b. Such opposed interests must be recognized for conflict to exist;
c. Conflict involves beliefs, by each side, that the other will thwart (or has already thwarted) its interests;
d. Conflict is a process; it develops out of existing relationships between individuals or groups and reflects their past interactions and the contexts in which these took place.
e. Actions by one or both sides do, in fact, produce thwarting of others’ goals.

There are many sources for conflict to suggest why it is difficult for people to be focused on the same issue. Isenhart (2000) states that there are seven most common sources of conflict. Each of the sources may affect the others, as stated below:

a. Data

People often have differences of opinion about the best source, reliability, or interpretation of data. Disputes about contractual, environmental, or physical loss or reimbursement for damages often
require objective interpretation by neutral third parties to resolve the disagreement.

b. **Interests**

Specific, tangible wants or perceived needs are the most common source of disagreement. Every person has their own interest. Their interest usually related to their hobbies or even their dreams.

c. **Procedures**

People may not engage in discussion if they do not agree with a way to solve a problem, make a decision, or resolve conflict. People abide by election results because they believe that election procedures are fair. People abide by a court’s decision because the trial followed a predictable process.

d. **Values**

The hardest conflict to resolve involve differences of opinion about the importance or priority of interests, options, or choices of directions. Problems usually begins with a value about the way things should be.

e. **Relationships**

People may resist cooperating if they do not trust others, do not feel respected by others, do not believe that the other person is honest, or do not feel listened to. Collaboration often begins by establishing a relationship with a high comfort level.
f. Roles

Profesional, community, or family roles often create conflict because of expectations for the role or power imbalances by the role. In everyday life, people usually have a role in their life. For example in professional world, in community and even in the family. Usually conflicts happen because they cannot fulfill their job’s expectation, and do not trust each other.

g. Communication

Conflict frequently results from how something is said. In addition, people’s emotions become triggered by words that another takes personally or interprets as threatening. Besides, people in a dispute may become angry because some information that they believe as relevant is not shared.

Factors that influence the choice of style include the importance of the issue to the party, contextual or cultural norms for how conflict should be approached, how people anticipate that others will react, and personal goals.

There are five styles of the most common ways that people approach conflict, they are (as seen in page 26-27):
a. **Avoiding**

Some people deny that there is a conflict, and immediately change topics and avoid discussion, and are noncommittal. This style is most effective in situations in which there is danger of physical violence, the issue is not important, there is no chance of achieving goals, or the complexity of the situation prevents solutions.

b. **Accommodation**

This happens when some people sacrifice their interest and concern while enabling others to achieve their interest. This style is effective in situations in which there is not much chance of achieving one's own interest, when the outcome will in some way alter or damage the relationship.

c. **Compromising**

Through concessions by all people, each person settles for partial satisfaction of interests. This style is effective in situations that require quick resolutions of issues, when other people resist collaboration, when completing achievement of goals is not important, or when there will be no hard feelings for settling for less than expected.

d. **Competitive**

This style is characterized by aggressive, self-focused, forcing, verbally assertive, and uncooperative behaviors that strive to satisfy one person’s interest at the expense of the interest of others. This style is
effective in which discussion must be made quickly, options are restricted, and there is no concern about potential damage to the relationship.

e. Collaborative

This style is characterized by active listening and issue focused, emphatic communication that seeks to satisfy the interest and concerns of all parties. It is effective in situations where power is reasonably balanced, the long-term relationship is valued, both parties display cooperative behaviors, and there is sufficient time and energy to create an integrative solution that will satisfy both parties.

4. Theory of Intrapersonal Conflict

Every person usually faces conflict in their lives. A conflict usually happens when people have a disagreement with other people. Generally, there are four types of conflict: intrapersonal, interpersonal, intragroup, and intergroup conflict. In this case, the researcher is going to discuss about the intrapersonal conflict. Rahim (2001) states that Intrapersonal conflict is also known as intraindividual or intraphysic conflict (p.23). It occurs when people are required to perform certain tasks and roles that do not match his or her expertise, interest, goals, and values. Intrapersonal conflict occurs within our mind (within ourselves), while interpersonal conflict occurs between two people. There are many types of conflict such as intrapersonal, intergroup, intersociety and international/global. Intrapersonal conflicts are the conflicts
which occur within an individual as a result of frustration they feel with themselves over their personal goals, targets, plans, or accomplishments, or as a result of competing values and questions of conscience (p.58)

There are several sub-types of intrapersonal conflict. Intrapersonal conflict can be seen as a person’s inability to make a decision (motivational), as an inner fight between good and evil (moral), or as the gap between reality and ambition (unrealized desire or unbalanced self-appraisal). Intrapersonal conflicts are not necessarily negative. Intrapersonal conflicts also show that a person is experiencing some sort of personal growth. An individual’s inner struggle shows that a process of reflection is taking place.

Iyer (2014) categorize the types of intrapersonal conflicts can be identified:

a. Approach – Approach

This is the simplest type of conflict; it results when the individual is motivated to approach two positive goals but can attain only one. One assumption of conflict theory is that the closer one is to the goal, the stronger will be the drive toward (or away from, if avoidance is operating) that goal.

b. Avoidance – Approach

This type of conflict occurs when the individual must choose between two equally unattractive goals. The best way to resolve this
type of conflict is to “leave the field,” or, in the hostages’ case, to escape from their captors. When escape is not possible, this type of conflict is difficult to resolve, since whenever the individual gets near to one negative goal, the drive to avoid that goal increases. Theoretically, vacillation between the two goals could continue indefinitely.

c. Approach – Avoidance

This type of conflict involves only one goal, which includes both attractive and unattractive qualities associated with it. The individual’s own desire to both obtain the goal and escape from it trap him in conflict. An example of this conflict is the little girl who has been taught not to take candy from strangers but is offered her favorite candy bar by an unknown person. She is strongly motivated to take the candy but she is also scared because of the fears instilled in her by her previous training. This kind of situation makes her scared.

d. Double Approach – Avoidance

This kind of conflict can involve having to choose between two goals, each of which has positive and negative aspects. The second type of double approach-avoidance conflict could involve choosing whether to approach or avoid a goal that has two positive and negative consequences associated with it. Many of the conflicts that appear to be approach-approach conflicts are really double approach –avoidance
conflicts because of the choice of one goal necessitates giving up the other goal.

5. Theory of Emotion

Huffman et al. (2000) state that “Emotion refers to feelings or affective responses that result from physiological arousal, thoughts and beliefs, subjective evaluation, and bodily expression (frowns, smiles, gestures, and so on) (p. 392)”. Motivation and emotion are like two sides of the knife. If people see their loved one in the arms of another, you might experience a variety of emotion (jealousy, fear, sadness, anger), and differing motives may determine how people act in the situation. The desire for revenge might lead people to look for another partner, while you need for love and belonging might motivate people to look for ways to explain the behavior and protect the relationship (p.392).

In addition, Huffman et al. (2000) state that "Emotion plays an essential role in our lives. They color our dreams, memories, and perceptions, and when they are disturbed, they contribute significantly to psychological disorder". However, psychologist defines and study emotions according to their three basic components (p.408):
a. Cognitive

Thoughts, beliefs, and expectation that determine the type and intensity of emotional response. Something that people experienced as intensely pleasurable may be boring or aversive for another.

b. Psychological

Changes that happen inside someone’s body result in emotional arousal. When people are emotionally caused by fear or anger, the heart rate will accelerate, pupils dilate, and respiration rate increase.

c. Behavioral

Signs of emotions that comes out from the body can be easily noticed by facial expression, body postures, gestures, and tone of voice vary with anger, joy, sorrow, and other emotions.

C. Theoretical Framework

In order to understand more about the study, the researcher uses psychological approach. The psychological approach is the key to analyzing and answering the questions in research questions because it deals with the character and psychological side. The psychological approach is used to analyze the topic because the research discusses intrapersonal conflicts faced by the main character of the movie, Joy, and it is related to human psychology.

To answer the first question, the researcher uses the theory of character and characterization. The researcher uses theories suggested by Abrams (2000), Foster
(1985), Rohrberger and Woods (1971), and theory of characterization by Rohrberger and Woods (1971), and Murphy (1972). These theories are going to be used by the researcher to analyze and differentiate the four types of intrapersonal conflicts.
CHAPTER III

METHODOLOGY

This chapter discusses the methodology used to obtain the data in this study. There are six sections in this chapter, namely the research method, the research setting, the research subject, the research instruments, and data gathering technique, the data analysis technique, and the research procedure.

A. Object of the Study

The object of the study is a film script entitled Inside Out. The film was released on June 19, 2015 in United States and July 24, 2015 in United Kingdom. The film script was last revised and finished on October 2015. The run time of the film is one hour and four minutes. The film itself has won many awards, both locally and internationally, such as BAFTA Award, Golden Globe Award, Critics’ Choice Award, Annie Award, Satellite Award and Academy Award for the Best Animated Feature. In 2016, the film was named as the winner from 41 best film of the 21st century, from a poll of 177 film critics from around the world. The screenwriter is Pete Docter. He was born on October 9, 1968 in Bloomington, Minnesota, USA as Peter Hans Docter. He is a writer, known for Monster Inc. (2001), Up (2009) and Inside Out (2015).

Inside Out tells about the story about a teenager girl named Riley. She is eleven-years-old. As she grow up, she is guided by her emotions, Joy, Fear, Anger, Disgust and Sadness. Riley also has a set of Core Memories. Each of them represents Riley’s personality and mostly filled with Joy. Those parts of her
personality are represented by island, like Hockey Island, Family Island and many more. She had an amazing life, perfect family, friends, and hockey team until suddenly she had to move to San Fransisco. As Riley and her emotions struggle to adjust to new life in San Fransisco, there are many problems start to appear in Headquarters. On the first day when Riley attended her new school, and flash back to a happy memory and suddenly Sadness touch it and caused Riley to cry in front of her classmates. Because of that, Riley’s core memories turns into blue which represents Sadness colour. Because Joy and Sadness quarrel, they get dumped out in Riley’s long term memory. The story begin when Joy and Sadness take a journey to come back to the Headquarters. Joy learns something new when she have a journey with Sadness. Joy changes about her own opinion about happiness and starts to understand about Sadness.

Through the script, the readers are invited to see how a teenager think, and what problems that they are going through. This script would be a great tool for teachers, because by using the film script, the teachers could analyse student’s emotion, especially in teenager age.

B. Approach of the Study

In this study, the researcher uses psychological approach. According to Rohrberger and Woods (1971), using psychological approach needs higher interpretation towards character which are actually the reflection of human’s personality, behaviour, and motivation. Psychological approach is a right tool for this study to analyze the characteristic of the character in the movie. Meanwhile,
Guerin et al. (2005) state that psychological approach is a kind of interpretation that can provide many profound signals and those can be very beneficial in solving both thematic and symbolic enigma, but it may account for the beautiful symmetry of a well-wrought fiction or poem. However, Atkitson and Hilgard (1983) state that a psychological approach is an approach that analyses human motivation and behaviour which affect human’s personality. Furthermore, psychological approach reveals the aspect of human being in giving the reaction for the action.

The psychological approach is used because of its function for analyzing people psychologically. By using this approach, the researcher can find the reasons behind the intrapersonal conflict happened within Joy. The researcher can also find how Joy deals with the problems and solves the problem. Therefore, the researcher uses the psychological approach to answer the questions presented in the research problems. In order to understand the conflict faced by the characters, it is needed to analyze the characters in detail, what is their personality, how they think and behave. The psychological approach aims to analyse and discover the patterns of character's behaviour, thoughts, actions, or even (Rohrberger and Wood, 1971 p.13). By using this approach, the writer can dig deeper information about motivation and their reason from the film script.

In order to conduct the study, the researcher applied a document analysis to analyze the film script, and also used library research by using some books, related article, pdf, and online resources. The researcher used the film script of Inside Out and theories collected from books, journals, scientific articles, and trusted websites to support the analysis of the study. There are two kinds of data used in this study,
namely primary source and secondary sources. The primary source of this study was the script entitled *Inside Out*. The secondary sources are books, journals, scientific articles, and trusted websites. The researcher uses transcript as secondary source to collect the data. To put it simply, the researcher employed the data transcription to collect the data. The researcher uses a psychological approach to conduct this study because the theme of the film script is categorized in the psychological field.

To conduct this study, there were some steps taken by the researcher. The first step is the researcher read the film script. This step helped the researcher to decide the topic and listed some scenes from the film script. After that, the researcher focused towards the dialogs from the script, especially the dialogs related to Joy’s characteristic. The second step was to formulate the problems. The researcher was interested in analyzing one of Riley’s emotion, Joy. The researcher chose this as the main focus because this study focuses on Joy’s intrapersonal conflict as seen in *Inside Out* film script. The third step was finding secondary sources to find relevant theories. The secondary sources are the theories which will support the analysis of film script to find the solution of problem formulation. The researcher looked at the theories which are related to conflict, intrapersonal conflict, emotional, personality, characteristic, and much more. Therefore, the researcher also looked up for references, journal article, and any other resources that support the theories from the books. The fourth step was to analyze the film script based on problem formulation by applying the theories collected from the previous step.
There were two things that will be answered in the research questions. The first question is about the characteristic of Joy. To answer the questions, the researcher uses the conversation that contains Joy’s characteristics. However, in the second question, it is about the intrapersonal conflict experienced by Joy. In this part, the researcher found some difficulties to find the intrapersonal conflict because it was not shown in the movie straightforwardly. The last step was to draw the conclusion of the study. This step was done at the last after doing the library research, formulating the problem, finding necessary data and theories that related to problem formulation, and making an analysis. Last, the researcher will conclude the conclusion then answer the problem formulation of this study.
CHAPTER IV

ANALYSIS

This chapter discusses the answer to the questions formulated in the problem formulations stated above. The discussion consists of two parts. The first part discusses about how Joy’s character is described in the film script. The second part is about the intrapersonal conflicts as seen from Joy’s point of view.

A. The Description of Joy’s Character

This part describes Joy’s characteristic in the script. Joy is a character that is described as an emotion of a teenager girl named Riley and she is the main focus of this research. This study focuses on the intrapersonal conflict from Joy’s point of view. Based on the script, Joy is one of the five main emotions in Riley’s mind, they are Joy, Sadness, Anger, Disgust and Fear.

One of the key points of a story is the interactions of the personalities between characters. Murphy (1972) states that characters have unique personality and physical attributes that make them different from other character. Joy is one of the characters that always appears in almost every scene. Joy can be said as the major character of the story because Joy is the character that gets most attention in the script.

In addition, Rohrberger and Woods (1971) describe a character as flat or round. He states that flat characters are one-sided and round characters are many sides (p.20). Joy can be classified as the flat character because she is described just like her name, Joy.
She is bright, happy, and always thinks positively it could be seen below as quoted from film script:

“Out of the blackness steps a glowing figure. This is JOY. The room is black except for a bright CONSCIOUSNESS SCREEN.”(p.1)

As it can be seen from page 12 of Inside Out script, when Riley moves from Minnesota to San Francisco, Riley looks out at the window. Meanwhile, Joy in the headquarters also see the same scenery with Riley. It is a scene when they look at the golden gate bridge. Even though Joy seems upset because the bridge does not match her expectation, she keeps the atmosphere in the headquarters to be cheerful by her lively spirit.

Therefore, the theories are used to help the researcher to analyze the character, and the intrapersonal conflicts of Joy which makes her interesting to be discussed. As the story goes, Joy experiences intrapersonal conflicts and because of that, her way of thinking undergoes some changes. The theories are used in this study to understand and help the writer to dig deeper analysis of the character Joy’s and her intrapersonal conflict. The theory from Murphy (1972) is mostly used in analysis of Joy’s character. Murphy states there are nine ways to understand the characteristic of the characteristic, namely: personal description, character as seen by other, speech, past life, conversation of others, reaction, direct comment, thought, and mannerism.
In this part, by using the theory of characterization from Murphy (1972), the researcher discusses the characterization of Joy as described in *Inside Out*. They are:

1. **Optimistic**

   Optimistic is one of Joy’s characteristics. She has positive character and positive mind. Positive in Joy’s character refers to thinking of what is good in a situation, feeling confident and making sure something good will happen. From Murphy’s theory (1972), the researcher presumes that Joy’s characteristic as seen from her speech. From her speech, the researcher thinks that she is optimistic. Because of that, when the other emotions have problem when controlling Riley’s mind, Joy will help them to make sure that the others emotions stay to be positive thinking. As it can be seen in the script when Riley is moving to her new house in San Francisco, Joy and the other emotions are getting curious about what their house will be. Even though after they feel sad after looking at the house, Joy could give her optimistic idea to another emotions to make them cheer up.

   The evidence that Joy is optimistic can be seen in the sentence below:

   “Disgust: Why don't we just live in this smelly car? We've already been in it forever.
   Joy: Which, actually, was really lucky, because that gave us plenty of time to think about what our new house is going to look like! Let’s review the top five daydreams. Joy plugs in DAYDREAMS showing fantasy houses: tree house, water-slide house, etc.
   Fear: Ooh! That looks safe! (p.13)”

   The proof shown above represents that she is an optimist even in the worst situation. The speech above is a scene when they arrive at their new home in San
Francisco. The word “which, actually, was really lucky” represents that she is still thinking positively even in the worst situation. Because of her optimism, she can find the good thing and be grateful even when the other emotions became pessimistic. In other words, she is encouraging the other emotions so that they are not losing hope.

There is one situation when Joy become pessimistic and afraid that she and Sadness cannot go back into the headquarters, especially when the islands break down one after another. Because of that, Sadness became panic, and Joy insists that they will be back to the headquarters and keeps thinking positively as it can be seen from speech below:

**EXT. LONG-TERM MEMORY CLIFFS**

Family Island shakes and crumbles.

“Sadness: Joy! Joy! It’s too dangerous! We won’t make it in time!
Joy: But that’s our only way back!
   We’ll just have to go around! Take the scenic route.
Sadness : Wait! Joy, you could get lost in there!
Joy: Think positive! (p.57)”

From the speech above, the researcher can see that Joy is thinking positively even in the worst situation, the family island breaks. Even when Sadness is preventing Joy to go, Joy insists that they have to think positively. Joy, because of her leadership and her responsibility, she has to go back as fast as possible.

2. **Perfectionist**

People usually are called perfectionist when they are perfect in any situation. Perfectionist in this study refers to perfection, something that is close to Joy’s ideal, by setting her own goals which in *Inside Out* script refers to Riley’s happiness. Perfect in
this case means that Joy has anticipated for something bad in the future, as seen in example below:

“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 glances at the wall of multi-coloured memories. She sighs: things are not going well.” (p. 12)

Based on the quotations above, the researcher can conclude that Joy’s character is perfectionist. One of the conversation stating the term “perfect” means that Joy always pays attention to the detail, and makes sure that everything happens to her satisfaction. It is from a scene where Riley before going to school, as it can be seen below:

“Joy: 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!”(p.7)

The word “checked” means that she has perfectionist personality. From this study, the researcher uses the theory of characterization by Murphy (1972). From her speech, the researcher can find some words that describe perfection, which are “checked” and “great”. The word “great” shows about her satisfaction, as thing goes well with her own standard.

“Joy: Okay, first day of school! Very,very exciting! I was up late last night figuring out a new plan. Here it is.(to Fear) Fear! I need a list of all the possible negative outcomes on the first day at a new school.
Fear: Way ahead of you there. Does anyone know how to spell “meteor?”
Joy: Disgust! Make sure Riley stands out today... but also blends in. (p.34)”

The script shows above that Joy is perfectionist, even to herself. She is strict because she has a duty for making Riley’s happy. Besides, she also prepares some preparation for Riley so she will be ready for something bad happening in school. This is
a scene when riley goes to school. Joy commands Fear to make a list of the bad things that happen. The perfectionist here discusses the prevention of bad things that will happen to Riley. In order to do that, she prepares for everything early in the morning, and what makes her eager is because it is Riley’s first day at school.

3. Ambitious

Even though Joy is considered as protagonist character, she also has bad character, which is ambitious. In this case, ambitious is related to obsessed, selfish, arrogant, and egoist. She will do anything for Riley’s happiness. Even though she is doing it for making Riley happy, it is consider as ambitious because she is breaking the rule which is controlling Riley’s dream.

“Joy: Ah, NO, who is in charge of programming down there?! I know I’m not supposed to do this, but...
Joy ducks behind the console and REBOOTS it. The dream ends.” (p.33)

In this part, according the theory of Murphy (1972), Joy is classified as determined by her reactions. Based on Joy’s reaction and action differ by the situations. When the situation is dangerous, she is willingly to do anything for Riley even though it is breaking the rules. For example, the speech above shows that Joy is willing to do anything for Riley. It is a scene where Riley have bad dreams because of her new environment, especially about mouse and broccoli pizza. Besides, Joy is reboots the console in headquarters to turn off the bad dreams and makes Riley calm. Besides, she also plays another great memories for Riley, which is hockey and Riley finally can sleep in peace.
And in other scenes, Joy is ambitious because she always prevents Sadness from touching the memories, especially the core memories. It is because when Riley is introducing herself in the front of the classroom, when she remembers about Minnesota, she suddenly cries because Sadness touch the memories and it turns out that the memories turns into core memory. Then, because Joy is ambitious, she does not want Riley’s memory to be sad, she always wants Riley to be happy and in result she tries to hold the blue core memories but then she is absorbed in the tube that transfers all the memories to the trash.

“Sadness: It’s just that... I wanted to maybe hold one.
She reaches out to touch one, AND IT STARTS TO GO BLUE.
Fear: JOY!
Joy pushes Sadness away before she can touch it.”(p.24)

It can be seen from the situation above that Joy keeps sadness away from the core memories because she wants to prevent Sadness for making Riley sad. She is determined like that because she always wants Riley happy.

Joy’s ambitious can be seen from her speech. Murphy states that people can see character from her speech. It is from a scene where Sadness and Joy have journey back to the headquarters. Even when the journey is hard, Joy struggles so that she can bring Riley back to her normal state. When Joy and Sadness are absorbed into the Memory Dump, Riley’s life became changes because Joy is absorbs into the Memory Dump, where all the memories that are forgotten and not important for Riley stored.
“Sadness tries to climb in, but there’s not enough room; she jostles, pressing against the satchel. The CORE MEMORIES start to turn blue.
Joy : Woah woah! Sadness! (pushing her back). Sadness, stop! You’re hurting Riley!
Joy pulls a core memory from the satchel. It is BRIGHT BLUE, but slowly fades back to normal.
Sadness: Oh no, I did it again...
Joy : If you get in here, these core memories will get sad!
Joy watches FAMILY ISLAND crumble. She looks down at Sadness. Joy, pained, decides.
Joy : I’m sorry. Riley needs to be happy.
Joy pulls the tube closed and starts up alone.
Sadness and Bing Bong watch, betrayed and despondent.
Joy looks guilt-ridden, but looks on towards Headquarters.
Suddenly, the Cliffside rumbles. Joy’s tube BREAKS. Joy falls!
Bing Bong runs forward to help her, but the ground beneath him crumbles away.
Joy and Bing Bong tumble into the abyss.” (p.106-107)

The speech above shows her ambition. She is showing her ambitious characteristic because she wants to prevent Sadness from touching Core Memories. From Joy’s opinion, she thinks when Sadness is touching the Core Memories, it is related to Riley’s sadness. In other words, when Joy pushes away Sadness in order for making Riley happy.

4. Reliable

Joy also has reliable characteristic. It can be seen when the other emotions are asking help from Joy. Joy acts like a leader of the emotion because of her leadership skills. For example, she can deal the problem and solves the problem right away.

“Riley steps inside. The room is dark, dusty, uninviting.
Anger : We’re supposed to live here?
Sadness: Do we have to?
Disgust: I’m telling you, it smells like something died in here.
INT. HEADQUARTERS
In this part, the researcher thinks that Joy has reliable characteristic based on characteristic theory as seen in the Murphy’s theory (1972) by analyzing other characters’ reaction in the script. Considering the speech above, it clearly shows from other emotions that Joy is reliable based from her actions. When Joy speaks up, other emotions suddenly change their perception and following Joy’s suggestion. In the beginning, when other emotions quarrelling, Joy remembers about Dad’s word when they are in the car. Because of her quick thing, she can solve the problem right away.

B. Intrapersonal Conflicts that Joy’s faces

In this part of study, the researcher will discuss about the intrapersonal conflict from Joy. In the film script, the researcher can see the conflicts that Joy has gone through.

“In the beginning, Joy thinks that her life will be amazing, her and Riley forever (p.2).”
The conflict that happens within Joy is actually accepting issue. Accepting issue in this study is related to Joy that finds it hard to face the reality. In the script, Joy is described as the first character (emotions) that was born in Riley’s mind.

“INT. HEADQUARTERS
Out of the blackness steps a glowing figure. This is JOY. The room is black except for a bright CONSCIOUSNESS SCREEN.” (p.2)

Meanwhile because of that, she thinks that she is the only one that understands Riley better than the others as it can be seen from the speech below:

“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.” (p.1)

Therefore, in this section, the researcher discusses intrapersonal conflict faced by Joy in *Inside Out* by using Iyer’s (2014) intrapersonal conflict theory.

1. Accepting Sadness

   It is clearly shown that Joy’s the main character among all of the emotions in Riley’s mind. However, in the beginning of the script, Joy and Sadness usually quarrel together. It is because Joy thinks that Sadness isn’t necessary for Riley and only makes her sad and cry. The conflict occurs when Sadness suddenly wants to touch core memories, which had Riley’s memories and mostly, they are from her happy memories. In result, she makes Sadness prison herself in the circle that Joy made before as it can be seen from the script below:

   “Joy : Oh - Sadness! I have a super important job just for you.
   Sadness: Really?
   Joy : Mmm-hmmmm, Follow me.
   Cut to: The back of the room
   Joy draws a chalk circle on the floor around Sadness’s feet.
   Sadness : What are you doing?
Joy: (finishing the circle) And... there. Perfect. This is the circle of Sadness. Your job is to make sure that all the Sadness stays inside of it.
Sadness: So... you want me to just stand here?
Joy: Hey, it’s not MY place to tell you how to do your job. Just make sure-- (nudging Sadness’ foot back over the line) All the Sadness stays in the circle. Sadness stands there. (p.35-36)

In this part, the researcher uses theory from Iyer (2014), the intrapersonal conflict that happens to Joy is Approach - Approach. At the beginning of the script, Joy is avoiding Sadness because she thinks that Sadness is not needed by Riley. Joy thinks that Sadness only makes Riley Sad. Meanwhile, by taking a journey back to the headquarters, Joy is starting to understand Sadness better and after looking at Riley, she thinks that Sadness is needed for Riley to relieve her stress because of her new environment by crying.

The first intrapersonal conflict that Joy faces is when she has to accept that Sadness is needed for Riley. Sadness is one of the five emotions in Riley’s headquarters and controls her emotion. From the quotations above, the researcher think that at the beginning, Sadness is not needed for Riley because she always makes Riley sad, it can be seen from the scene where Sadness wants to touch the core memories. The core memories of Riley mostly is yellow, represents Joy’s colour. Meanwhile, when Sadness touch it, it will became blue, represents Sadness, gloomy, and sad feeling as seen from speech below:

“Sadness: It’s just that... I wanted to maybe hold one. She reaches out to touch one, AND IT STARTS TO GO BLUE. Fear: Joy! Joy pushes Sadness away before she can touch it. Joy: Whoa, whoa, whoa! The core memory TURNS BACK TO YELLOW. Joy: Sadness! You nearly touched a core memory. And when you touch them, we can’t change them back!” (p.25)
Meanwhile, when Joy approaches Sadness, she understands that Sadness is actually needed by Riley as Sadness has a function for relieving her stress by crying. From the theory of Emotion by Huffman et al (2000), the relationship of Joy and Sadness can be classified as psychological side. Joy is classified as psychological because she has changed from always happy, positive mind, and becomes able to accept the presence of Sadness.

“Joy remembers what Sadness said about the memory... Sadness: It was the day the Prairie Dogs lost the big playoff game. Riley missed the winning shot. She felt awful. She wanted to quit. IN THE MEMORY: Mom and Dad come to console Riley. Joy fast forwards. IN THE MEMORY: The hockey team lifts Riley on their shoulders and cheers. Riley smiles. Joy: Sadness. Mom and Dad, the team...they came to help because of Sadness” (p.110)

From the quotations above, Joy finally understands how big Sadness’s role in Riley’s life. By in the end of the script, Joy’s and Sadness’s teamwork makes everything runs smoothly as they plan. In this part, it shows that Joy is accepting Sadness in a good way. Adapting proverb from china, just like yin and yang, which means good and bad, black and white, must be balanced. The researcher thinks that Joy have misunderstanding about being happy. Because of misunderstanding, then she ignore Sadness for making Riley’s sad and cry. In the beginning she does not understand why sadness always makes Riley’s sad and cry. Because of that, she draws a circle, so that Sadness will stay there and make sure all the sad thing stay in the circle. However, in the end, she understands that sadness is actually really useful because sadness can be reliving and make Riley
comfort after speaking up her thought and her burden. In the end, Joy learn that Riley does not always to be happy, but there are some moments that she need to cry for relieving herself.
CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This chapter consists of three parts which are the conclusions, implications, and suggestions. The first part discussed the conclusions of the analysis and the answer of the problem formulated. The second part is the implications for. The last par presents recommendation for English lecturers implementing the movie in class, and recommendation for future researchers who want to conduct the researches on Pete Docter’s *Inside Out* film script.

A. Conclusions

Based on previous analysis, there are two research questions used in this study to help the researcher to draw as the conclusions of the study. The first is about the description of Joy character in Pete Docter’ *Inside Out*. The next questions deals with the intrapersonal conflicts seen in *Inside Out* film script from Joy’s perspective. After analysing the problem formulation, there are some conclusion that need to be explained in this chapter. The first conclusion is the explanation of the main character itself, Joy and second is the intrapersonal conflict faced by Joy in *Inside Out*.

Joy’s character represents the teenager in sincere way. Meanwhile, in the script, Joy is the character that is the most outstanding. After analysing the character, Joy is classified as a protagonist and dynamic character. It is because her character is changing and developing through the story goes. In addition, the researcher analyses Joy’s characteristic using the theory of characterization from Murphy. There are five
characters of Joy, they are optimistic, perfectionist, reliable, determined, and observant. Her optimistic mostly shown when she is deal with the problems and she can solve the problem right away. Her perfectionist character can be seen when she is always making sure that everything always running smoothly as she planned before. Her ambitious character can be seen through her determination for always make sure that Riley is happy. In conclusion, she will do everything for Riley, even though she know that it is prohibited, as long as Riley is happy.

The second conclusion deals with intrapersonal conflict faced by Joy. The first intrapersonal conflict is accepting sadness. In the beginning she does not understand why sadness always makes Riley’s sad and cry. Because of that, she draws a circle, so that Sadness will stay there and make sure all the sad thing stay in the circle. However, in the end, she understands that sadness is actually really useful because sadness can be reliving and make Riley comfort after speaking up her thought and her burden. Second is about breaking her own statement that Riley should be happy. As everyone knows that Joy means happiness, it becomes her duty to always make sure that Riley’s happy. Meanwhile, because of her “statement” it makes her to have her own perception that it will be perfect when she is happy. Besides, as the story goes, she knows that not be happy in every situation is a good thing as well. There is a perfect time for everything.

B. Implications

This part presents some implications of the study to education, not only for English education but education in general. The implication are related to the situation in everyday life especially when people only judge from only the outside, especially
from appearance, and not from inside. Moreover, this study can help people to understand, especially about emotions within teenager age. Through reading this script, the learners can learn new knowledge from psychological side.

C. Suggestions

In this part, the researcher divides the suggestions into two parts. The first part is suggestion for English lecturers. Script is usually used especially in Drama class. For English lecturers, they can use this script to improve their students’ analysis and critical thinking, especially in writing. This thesis can be used for Introduction to Literature and Drama Class.

The second part is suggestion for future researchers. Inside Out by Pete Docter is an interesting film script. There are many aspects that can be studied in this script such as symbolism, meanings, and other things that related in the movie. In this study, the researcher is expected to give information about the script of the film script being analysed. The main focus of this study is the character Joy, who is the lead emotion in the film script.

The future researcher can analyze the symbolization in the script, such as five main islands in Riley’s mind. It is interesting to discuss each symbol and find their meaning for.
REFERENCES


Online References:

Biography of Pete Docter:


Inside Out Film Script:


Inside Out Summary:


APPENDICIES
Appendix A

Summary of Inside Out

Riley Andersen is born in Minnesota and within her mind, five personifications of her basic emotions Joy, Sadness, Fear, Disgust, and Anger gradually come to life and influence her actions via a console in her mind's Headquarters. As she grows up, her experiences become memories, stored in colored orbs, which are sent to long-term memory each night. Her five most important "core memories" (all of which are happy ones) are housed in a hub that each power an aspect of her personality which takes the form of floating islands. In Headquarters, Joy acts as a de facto leader to maintain Riley's cheerful childhood, but since she and the other emotions do not understand Sadness' purpose, she frequently tries to keep Sadness away from the console.
At the age of eleven, Riley and her parents move to San Francisco for her father's new business. Riley has poor first experiences: the new house is cramped and old, the moving van with all their belongings was misdirected, her father is under stress from his business, and a poor encounter at a pizza restaurant leaves her disheartened. When Sadness begins touching Riley's happy memories, turning them sad, Joy tries to guard them by isolating her. On Riley's first day at her new school, Sadness accidentally causes Riley to cry in front of her class, creating a sad core memory. Joy, panicking, tries to dispose of it, but accidentally knocks the other core memories loose during a struggle with Sadness, deactivating the personality islands. Joy, Sadness, and the core memories are sucked out of Headquarters and taken to the maze-like storage area of long-term memory.

The other emotions try to maintain Riley's happiness in Joy's absence with disastrous results, distancing her from her parents, friends, and hobbies. As a result, her personality islands gradually begin to crumble and fall, one by one, into the "Memory Dump", an abyss where memories are forgotten. In desperation, Anger inserts an idea into the console prompting Riley to run away, believing that her return to Minnesota will enable her to make new happy core memories.

Joy and Sadness encounter Bing Bong, Riley's childhood imaginary friend, who suggests riding the train of thought back to Headquarters. The three eventually catch the train, but it is halted when Riley falls asleep. They succeed in manipulating Riley's dreams to wake her and restart the train, but it is derailed when the "Honesty Island" collapses (when Riley steals her mother's credit card and begins to run away). In
desperation, Joy tries to ride a "recall tube" back to Headquarters, but abandons Sadness since close proximity to Sadness will cause the core memories to turn sad, which Joy believes will hurt Riley. But as she takes off, the last personality island collapses, breaking the tube, plunging Joy and Bing Bong into the Memory Dump. At the bottom, Joy then begins to lose hope, but discovers a sad memory of a hockey game that became happy when Riley's parents and friends comforted her. Joy realizes that Sadness serves an important purpose: to create empathy in others when Riley is emotionally overwhelmed and needs help.

Joy and Bing Bong try to use Bing Bong's old wagon rocket to escape the Memory Dump, but after several tries, Bing Bong realizes their combined weight is too much and jumps out, sacrificing himself to allow Joy to escape. Joy reunites with a despondent Sadness and manages to get them to Headquarters, only to discover that Anger's idea has disabled the console, rendering Riley apathetic. To the surprise of the others, Joy hands control of the console to Sadness, who is able to successfully extract the idea, reactivating the console and prompting Riley to return home.

As Sadness reinstall the core memories, turning them sad, Riley arrives home to her parents and breaks down in tears, confessing that she misses Minnesota. As her parents comfort her, they tell her that they also miss Minnesota and Joy and Sadness work the console together, creating a new core memory that combines their emotions; new island forms representing Riley's acceptance of her new life in San Francisco. A year later, Riley has adapted to her new home, made new friends, returned to her old hobbies, and adopted a few new ones (fueled by new, more nuanced core memories
from combinations of her emotions). Inside Headquarters, her emotions all work together on a new expanded console with room for them all, enabling Riley to lead a more emotionally complex life.

Adapted from: https://www.shmoop.com/inside-out/summary.html on December 15, 2016
Appendix 2

Biography of Pete Docter

Peter H. Docter was born October 9, 1968 in Bloomington, Minnesota. His mother, Rita was a music educator and has father, Dave, a retired choral director at Normandale Community College. Pete first gravitated toward animation at the age of eight by creating his own animated flip-books. That experience gave the blossoming artist a deep-seated love of illustration. On family vacations, the family would visit Disneyland and Pete instantly gravitated toward the Enchanted Tiki Room. He re-created the shrine to Hawaiian kitsch in his bedroom with figures made from carved foam rubber, feathers, coconuts, bamboo, palm fronds, doorbell electromagnets and whatever scrap materials he could scrounge from the garage.
After graduating from John F. Kennedy High School, Docter spent a year at the University of Minnesota, where he took philosophy classes and a couple of art classes. Docter moved on to California Institute of the Arts (CalArts), where he created several student films including Winter (about a boy who wants to play out in the snow, but once dressed, finds out he can’t move), Palm Springs (about a purple dinosaur named Sigmund, who likes to bounce on top of trees) and Next Door. He won a Student Academy Award for Next Door, a hand-drawn story about an old grump (with a square head) and an annoyingly perky neighborhood girl that sounds like an early draft of Up. The film almost died when half the cels he sent off to be filmed were lost in the mail. Docter laboriously re-drew the missing panels and turned the calamity into a joke. The final credits thank the U.S. Postal Service for misplacing his first draft.

In 1990, at the same time Pete was nearing graduation, Pixar was looking for its third animator (John Lasseter and Andrew Stanton). Lasseter contacted his old friend, Joe Ranft, who was teaching storyboarding at CalArts and Ranft thought Pete would be a good fit. Docter thought he would go to work for Disney, but was pleasantly surprised when Lasseter offered him a job. At a small company, Docter thought he would get his chance to try out many aspects of the filmmaking process and believed in John Lasseter, and his focus on story/characters. Docter was ready to go and even skipped his own graduation to begin work at Pixar.

He served as animator and co-wrote the original story on Toy Story, storyboard artist on A Bug’s Life and co-crafted the original story for the Toy Story 2. In 2001, he turned his attention to Monsters, Inc., for which he conceived the original story and took
the director’s chair. Early versions of the storyline featured a 32-year-old man who had monsters show up that only he could see. As the story continued to develop, the adult figure was changed to an innocent young girl. Ultimately the movie is about a friendship between Sulley, a furry eight-foot monster, and a toddler named Boo. It’s also a friendship or “buddy” picture with Sulley and his monster pal Mike Wazowski.

The title Monsters, Inc. was suggested by Joe Grant (early titles included Hidden City and Monsters), the legendary Disney artist/storyman who co-wrote Dumbo and served as story director on the original Fantasia. Docter, a longtime admirer of Grant’s work, would frequently speak to Joe and discuss the project. The movie was a huge box office hit and also received an Academy Award nomination for Best Animated Feature Film.

In 2004, he was asked by John Lasseter to direct the English translation of Hayao Miyazaki’s Howl’s Moving Castle which was released by Disney in the U.S in June of 2005.

Also in early 2004, Pete and co-writer Bob Peterson, began playing around with the idea of a grouchy old man who sells balloons which eventually became Up. Pixar’s 10th feature film, tells the story of 78-year-old Carl Fredricksen, who sets out on the adventure of a lifetime by tying thousands of helium balloons to his house. The only problem is that Carl gains an unexpected traveling partner in 8-year-old Russell, a Wilderness Explorer Scout, whom he finds on his porch after lift off. Together they embark on a journey to remote South America in a quest to find the legendary Paradise
Falls. Screenwriter Tom McCarthy (*The Station Agent*, *The Visitor* and *Win Win*) was also brought in to help shape the story.

*Up* was selected to open the Cannes International Film Festival, marking the first time an animated movie ever received that honor (and the first Disney film ever to be given the Cannes opening night spot). It’s also the first Pixar film to receive the 3D treatment. As one of Pixar Animation Studios’ key creative contributors, Docter also garnered another Academy Award nomination for his original story credit on *Wall-E*.
