

Depicting Anxiety in “Inside Out 2”: A Multimodal Analysis Using Kress and Leeuwen’s Three Metafunctions

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Abstract

This study uses Kress and van Leeuwen’s Three Metafunctions within a Multimodal Discourse Analysis (MDA) framework to examine how anxiety is constructed in the film *Inside Out 2*. Focusing on scenes with Riley and Anxiety, the analysis explores how meaning is created through visual and auditory modes. Incorporating Freud’s theory, the study identifies three types of anxiety (Neurotic, Moral, and Reality) and shows how these are expressed multimodally. For reliability, the data were re-analyzed over time (intra-rater) and validated by an external rater (inter-rater). *Inside Out 2* effectively conveys internal emotional experiences, helping audiences grasp complex mental health concepts. For example, Riley’s neurotic anxiety is illustrated through her fearful expression, nervous dialogue, and avoidance of eye contact when meeting Val Ortiz. This highlights MDA’s value in analyzing how semiotic modes work together to communicate psychological messages. The study contributes to the framework by demonstrating how *Inside Out 2* portrays different types of anxiety, aiding literature students in understanding emotions through film. Future research may explore other characters’ coping mechanisms or apply the same approach to other films for broader emotional representation analysis.

Keywords: Multimodal Discourse Analysis; Three Metafunctions; *Inside Out 2*

INTRODUCTION

Films, as a form of modern media, serve as a powerful medium of communication. They convey messages, emotions, and ideas that can evoke emotional responses and encourage reflection and meaningful engagement with complex concepts. As contemporary literary works, films provide narratives that captivate audiences through a combination of visual and auditory elements, creating a unique storytelling. By combining both visual and auditory elements, filmmakers can deliver complex themes such as social, economic, and even mental health disorders to its audiences. Among those themes, anxiety stands out as the most common mental health disorder, affecting millions worldwide. According to the World Health Organization (WHO), in 2019 there were 301 million individuals worldwide diagnosed with an anxiety disorder, which makes anxiety become one of the most common mental health disorders (WHO, 2023). Anxiety is often depicted through various narrative and visual ways, particularly in how characters express their struggles. Sigmund Freud classifies anxiety into three types, Neurotic, Moral, and Reality anxiety, which has influenced how writers and directors shape characters' emotional battles (as cited in Schultz & Schultz, 2017). Neurotic anxiety is the fear of unknown dangers, often linked to feelings of unease around authority figures. Moral anxiety comes from guilt or fear of doing something morally wrong, like failing to meet personal or societal standards. Reality anxiety occurs in response to actual dangers, like the fear of being in risky situations. Anxiety often leads individuals to pull away from social interactions, avoidance, and develop coping strategies to manage their feelings (Susanto & Nurmaily, 2023). In films, these forms of anxiety are represented through characters’ body language, dialogue, and interactions with their environments, illustrating deeper emotional conflicts. By analyzing these portrayals,

we can understand how narrative and visual choice can reflect and engage with broader social concerns about anxiety.

Multimodal Discourse Analysis (MDA) aims to achieve functions of communication through texts with verbal and semiotic modes (Riyandi, 2022). According to Chandler (2021, as cited in Daniela & Perdana, 2024), semiotics examines how meaning is created and how it represents and shapes reality through signs, sign systems, and the process of signification. Together, these elements give films the ability to depict complex themes like anxiety for instance. It will then provide the audiences with a deeper connection to these concepts. To analyze how it is visually and narratively constructed in films, Kress and van Leeuwen's Three Metafunctions (2021), will be used to analyze how meaning is communicated through different modes deeper. The three metafunctions are: In this metafunction the world is depicted through texts or images, focusing on participants and their actions or events. Participants are split into Represented Participants (RP), such as characters, locations, or objects shown in the film, and Interactive Participants (IP), such as the individuals engaged in communication, including those who speak, listen, write, read, or view images. According to Kress and van Leeuwen (2021), this metafunction in literary works can be identified by examining three key aspects: participants, processes, and circumstances. Simply put, this emphasizes the participants depicted in images, what actions they perform on themselves or others, and the circumstances surrounding those actions. IP relates to the actions, experiences, and events that are shown in specific situations (Kress & van Leeuwen, 2021). This metafunction explores how RP and IP interact through processes like gestures or movements, referred to as vectors. Beili & Daniela (2023) mentioned that one of the examples of Representational Metafunction is like an intelligent individual is portrayed as holding lots of books, dressed in a tidy manner, and wearing glasses; It refers to how the images depict reality by indicating what or who is present within the frame. Align with that, the IP can be shown in Dewi (2022) analysis about several Spider-Man figures, where the director makes characters like Spider-Man are shown in a way that draws the audience's attention by making him look directly at the audience which creates a strong focus on the character and invite them to engage as well. This function focuses on the relationship between RP and IP. The relationships among RPs refer to all participants present in the frame, indicating interactions between one RP and another. In contrast, the relationship between RP and IP includes us as the audience. The attachment or detachment between RP and RP or RP and IP are influenced by several aspects such as contact (image act and gaze) which can determine 'demand' and 'offer', social distance, camera angle, and shots to create an effect on the audience's understanding and feelings of how they interpret and relate to the image. For example, in the context of camera angles, there are several angles, some of them are "high angle" and "low angle". Beili & Daniela (2023) explain that a "high angle" creates the impression that they hold greater power compared to those depicted from a "low angle," who appear to be looked up to which shows how the angle can create a perspective that shape the viewer's perception about power dynamics. This metafunction examines how the elements of a visual or multimodal text are arranged and composed to create meaning. It focuses on size, color, lighting, position, framing, and visual balance. The placement of elements in a composition can guide the viewer's attention and create a particular hierarchy of meaning. Simply, the Compositional Metafunction is linking with the Representational (what is depicted) and Interactional (how subjects relate) aspects of the image. It consists of information value, framing, and salience. As examples, Beili & Daniela (2023) stated that an object that is represented clearly and not blurry reveals detailed information about its identity. Several studies have explored how film can convey messages through its representations. For instance, Cheng & Liu (2014) applied Kress and van Leeuwen's Multimodal Discourse Analysis to the film "Life of Pi", focusing on how body language and visual elements conveyed emotional depth.

Meanwhile, Beili & Daniela (2023) focus on how educational values are represented in film through the main character's utterances, contrast frame, etc. Align with that, Daniela & Kusumaningtyas (2024) analyze how racial discrimination and societal tensions were visually represented through the characters' interactions and positioning in the frames and only focus on the RP of the series "Dahmer – Monster: The Jeffrey Dahmer Story". Building on this framework, exploring the use of these multimodal tools in animated films presents a great opportunity, particularly to show how anxiety will be represented using the multimodal and semiotics entities. This study analyzes how "Inside Out 2" can depict complex issues such as anxiety. The choice of animated film by the researcher is significant, as it is a medium that young audiences love to engage with and learn from. With animated films becoming a regular part in their viewing habits, these works play a crucial role in shaping their perspectives and behaviors (Awinzeligo et al., 2022). *Inside Out 2* tells the story of Riley (the main character) whose core emotions (other characters) such as Joy, Sadness, Anger, Fear, and Disgust are personified and control her reactions from within her mind, who now becomes a teenager. Then a new emotion character named Anxiety with few other new emotions, joins her core emotions. The film was released on June 14th, 2024, and directed by Kelsey Mann. This film provides a useful example of how abstract emotions can be shown through animated films. Therefore, Based on the background provided, this study aims to analyze how "Inside Out 2" depicts anxiety using Kress and van Leeuwen's Three Metafunctions.

METHOD


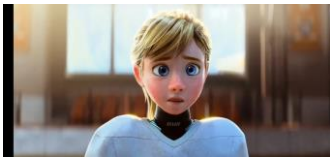
This study employed a qualitative approach, as described by Creswell (2014), to examine the complex social issue of anxiety as depicted in *Inside Out 2*. Kress and van Leeuwen's (2021) Three Metafunctions of Multimodal Analysis were used as analytical categories to assess how visual and narrative elements construct the representation of anxiety. The RM guided the identification of participants, actions, and their circumstances. The IM focused on gaze, camera angles, and the relationship between characters and viewers. The CM examined how visual elements are organized to create meaning through information value, framing (connections or separations through borders, spacing, or contrast), and salience (visually striking features like size, color, or position). The data set consisted of selected scenes from *Inside Out 2* that illustrate Freud's three types of anxiety: neurotic, reality, and moral. The analysis focused on scenes featuring Anxiety and Riley, particularly those where they play a dominant role in expressing anxiety. Selection criteria included strong visual cues, such as posture, gaze, facial expressions, and spatial positioning, and verbal elements like dialogue reflecting characteristics of each anxiety type. Transcribed dialogues and screenshots facilitated detailed visual analysis using the Three Metafunctions framework. Observations included character interactions, emotional expressions, and physical behavior to support a holistic interpretation of anxiety representation. To enhance reliability, the data were re-analyzed over time (intra-rater reliability), ensuring consistency by the same evaluator (Gwet, 2008). Additionally, an external expert in Multimodal Discourse Analysis reviewed the coding to establish inter-rater reliability. Although often associated with quantitative research, inter-rater reliability also applies to qualitative studies involving expert judgment, particularly when interpreting complex visual or behavioral data (Creswell & Creswell, 2023).






RESULTS AND DISCUSSION

Results

In analyzing the portrayal of anxiety in *Inside Out 2* through Kress and van Leeuwen’s Three Metafunctions, this study identifies how specific scenes depict different types of anxiety, such as the Neurotic, Moral anxiety, and Realistic Anxiety. The following tables present the multimodal analysis of nine selected scenes, based on the framework described in the Methodology. Each scene was coded and interpreted using the Three Metafunctions, and the findings were reviewed by an external expert to ensure analytical consistency. The expert rater confirmed the accuracy of the coding process, with strong agreement between the researcher and the rater, especially in identifying the three metafunctions. There were minor discrepancies in interpreting some visual details, but these were resolved through discussions and explanations. This process helped improve the understanding of the data and made the study more reliable. The findings are summarized in Table 1.

Table 1. Scenes Representing Anxiety Types in Riley and Anxiety

Scene & Anxiety Type	Time & Dialogue	Three Metafunctions		
 Figure 1. Riley and Val Ortiz first meeting Neurotic Anxiety Experienced by Riley	18:41 “Just like me” [gasps, chuckles nervously]	Representational: - Riley and Val Ortiz. - Riley is depicted with a shocked and fearful expression - Val is shown with a friendly-looking and outstretched hand.	Interactional: - Val's direct eye contact with Riley, which establishes a warm connection. - In contrast, Riley's fearful expression and avoidance of eye contact indicate her discomfort and hesitation. - Offer contact -Eye level angle - Medium shots.	Compositional: - The framing focuses on Riley and Val while blurring the background figures of other high schoolers - The lighting above Val emphasizes her status, while Riley is not highlighted in any special way, suggesting her lesser importance in this context.
 Figure 2. Other emotions reaction to Anxiety first appearance Neurotic Anxiety Experienced by Anxiety	19:06 “Oh, my gosh. I am just such a huge fan of yours”	Representational: - Joy, Anger, Disgust, Sadness, and Fear - All characters showing wide eyes and open mouths, paired with shrieks of surprise	Interactional: -Far social distance from Anxiety: Joy standing in the middle and distancing the other emotions toward Anxiety -Demand contact -Eye level angle -Wide shot	Compositional: -Framing focusing on the character with bright, vibrant colors of Joy, Anger, Sadness, Disgust, and Fear than the background - All the character position in the center shows the importance
 Figure 3. Anxiety introducing itself to the other emotions Neurotic Anxiety Experienced by Anxiety	19:28 “Oh, I'm sorry. I can get ahead of myself. I'm Anxiety.”	- Anxiety, Joy’s back, a little part of Disgust, Fear, and Anger’s back - Anxiety’s expression: furrowed brows and awkward smile accompanied by stiff body language	-The distance between Anxiety and the other emotions further emphasizes that Anxiety has yet to gain acceptance from them -BTS angle -Wide shot	-Anxiety at the center of focus - Vibrant color of Joy
 Figure 4. Riley’s confusion of which team to join	27:30 -	Representational: -Riley -Furrowed eyebrow, large pupils, sweat, upside down mouth, stiff body language	Interactional: -Demand contact -Eye level angle -Close up shot	Compositional: -Blurred background to isolate her character and enhance the impact of her Moral anxiety.

Moral Anxiety Experienced by Riley					-Lighting behind Riley making the audience focus only on her expressions
	28:15 - -Riley -Val's team -Riley's face is looking concerned with a flat mouth, a little squinty eyes, and flat eyebrows.		-Demand Contact -eye level -Medium close-up		-Riley is in the center and focused. -All the other members are blurred
Figure 5. Riley turning to Bree and Grace after choosing to join Val's team					
Moral Anxiety Experienced by Riley					
	57:40 "Uh, are we pushing her too hard?"	Representational: -A part of Embarrassment in arms, Anxiety, and Envy. -Envy looking confused expression. -Anxiety, looking worried and confused as well, with an upturned eyebrow, slightly squinting eyes, and a slightly open mouth, with both hands half-raised in uncertainty.	Interactional: -High angle -Medium shot -Offer contact	Compositional: -Anxiety is in the center, suggesting it is the dominant emotion in this moment. The positioning of emotions, dialogue, and gestures emphasize their influence over Riley	
Figure 6. Anxiety stares at Riley, confused by her lack of action.					
Moral Anxiety Experienced by Anxiety					
	18:00 [gasps]	Representational: -Riley -Shocked facial expression, downed eyebrows and big eyes with open down mouth and looking up and a tight shoulders to show her worry.	Interactional: -Riley - Doesn't look directly into the camera but she slightly look a little bit higher which make the audience feel like she's looking into something bigger than her. -Medium shot -Eye level	Compositional: -The background is blurred -Riley in the center	
Figure 7. Riley's reaction when she first arrived at the hockey camp					
Reality Anxiety Experienced by Riley					
	18:03 "[Disgust] Guys, these are high-schoolers."	-Riley -Lots of high schoolers	-Wide shot -High Angle -Public distance	-Riley appears smaller compared to the highschoolers -Riley in the center -Riley appear in blue eye catching color than the others.	
Figure 8. Riley observes the crowd of highschoolers from afar					
Reality Anxiety Experienced by Riley					
	55:45 "What if Riley is so bad she has to give up hockey forever?"	Representational: -Anxiety -Anxiety is holding tightly to the projector (a tab to communication with the Mind Workers) -Anxiety's facial expression: downturned eyebrows conveying worry, flat-down lips expressing concern, and a slightly bowed posture	Interactional: -Offer contact -Medium shot -Eye level	Compositional: -Anxiety is positioned at the center of the frame -The framing also makes its head appear larger, emphasizing the overwhelming nature of its concerns. -The contrast in color further supports this portrayal and Anxiety's bright orange hue stands out	
Figure 9. Anxiety Takes Control Over Riley's Imagination					
Reality Anxiety Experienced by Anxiety					

that draws it closer to
the projector

against the dimmed,
muted background

Discussion

1. Neurotic Anxiety

This type of anxiety stems from an unconscious fear of an irrational threat (Supiansyah et al., 2023). It occurs when an individual fears something that may never happen or is unlikely to happen.

a. Experienced by Riley

In Figure 1 (18:41), Riley fears she might embarrass herself and be judged by Valentina Ortiz (Val Ortiz), the varsity hockey team captain and a popular figure. This fear, rooted not in any real external threat but in Riley's internal fear of rejection, reflects Warkey et al.'s (2020) argument that neurotic anxiety often stems from internalized fears rather than actual danger. Riley worries that expressing too much enthusiasm toward someone she just met could make her appear 'uncool.' This aligns with Supiansyah et al.'s (2023) explanation that neurotic anxiety arises from a conflict between the ego, responsible for rationality, and the id, driven by instinctual desires. The struggle of Riley's neurotic anxiety is visually represented through Kress and van Leeuwen's three metafunctions, which illustrate how meaning is constructed through visual elements.

The RM in Figure 1 highlights Riley and Val Ortiz as key participants, contrasting Riley's shocked, fearful expression with Val's friendly demeanor and outstretched hand. This contrast emphasizes Riley's overwhelming feelings of fear and inadequacy in a new social setting, inviting the audience to connect with her internal struggle. The IM further reflects Riley's neurotic anxiety through Val's warm eye contact and Riley's anxious, evasive gaze. Her admiration and nervousness surface in her rushed dialogue, "*I know! You're the varsity captain, you set the all time goal record as a junior, your favorite color's red. And your skates are-*" and ending awkwardly with "*...just like me,*" as she realizes she's been holding Val's hand too long. Her gasp and chuckle underscore her rising anxiety, while the medium shot captures their emotional and physical dynamic. The CM uses framing and lighting to isolate Riley and Val from the background, drawing focus to their interaction. Additionally, there's a lighting above Val, while Riley is not highlighted in any special way, suggesting her lesser importance in this context. The use of salience, particularly through lighting and positioning, underlines Val's dominance in the interaction, while Riley's subdued presence further illustrates her internal anxiety and social hesitation.

b. Experienced by Anxiety

In Figure 2 and 3, Anxiety shows a strong need for approval, which are signs of neurotic anxiety. It fears being rejected and tries too hard to be accepted by the other emotions, even though no one is actually pushing it away. Just like Riley worries about being judged by Val Ortiz without proof, Anxiety also stresses over fitting in, even when there is no real reason to worry. The RM in figure 2 is vividly illustrated through the characters' facial expressions and body language. When Anxiety enthusiastically greets the group with "*Hello,*

everybody!" The shock and disapproval of Joy, Anger, Sadness, Disgust, and Fear are immediately evident. Their expressions visually communicate their discomfort with the sudden appearance of a new emotion. This contrast not only shows Anxiety's energetic personality but also emphasizes the established emotions' collective fear and aversion to this unfamiliar presence. In Figure 3, when Anxiety identifies itself, it reflects a moment of self-awareness. This self-introduction adds depth to Anxiety's character as it attempts to fit in, shown by its furrowed brows and awkward smile accompanied by stiff body language, further embodying the essence of neurotic anxiety characteristics.

The IM in Figure 2 is prominently displayed in the interaction between Anxiety and the other emotions. Anxiety's eagerness is highlighted when it exclaims to Joy. It reveals Anxiety's intense desire for connection and validation, illustrating the compulsive nature of Neurotic Anxiety as it seeks to be useful and accepted. The physical interaction, where Joy stands in the middle and distancing the other emotions toward Anxiety, reinforces the tension between them. It is highlighting Joy's discomfort in balancing friendliness with the overwhelming presence of Anxiety. Additionally, the shocked expressions of the other emotions illustrate the complexities of social acceptance and rejection in response to this new emotion. In Figure 3, the visible distance between Anxiety and the other emotions further emphasizes that Anxiety has yet to gain acceptance from them.

Moreover, the CM enhances the emotional impact of these interactions. In Figure 2, the bright, vibrant colors of Joy, Anger, Sadness, Disgust, and Fear contrast sharply with the background to show their important role. This color difference reflects the established emotions' stable, confident nature while emphasizing Anxiety's unsettling and disruptive presence. In Figure 3, as Joy hesitantly asks, *"What was your name again?"* and Anxiety responds, the composition places Anxiety at the center of focus. This framing reinforces the idea that the tension in this scene revolves around Anxiety's introduction and the challenge of integrating into the group, reflecting how neurotic anxiety often amplifies concerns about social belonging. Through the analysis of each figure, it becomes evident that neurotic anxiety is visually and meaningfully displayed by the way each character has their own fear of the unreal danger.

2. Moral Anxiety

Moral anxiety occurs when there is a conflict between the id (instinctual desires) and the superego (which enforces moral standards and acts as the conscience). The superego upholds personal and societal ethical values, causing guilt or shame when one's desires violate these standards (Schultz & Schultz, 2017). For example, when an individual may experience guilt or shame for actions that conflict with moral or societal norms.

a. Experienced by Riley

In Figures 4 and 5, Riley experiences moral anxiety as she faces a dilemma between keeping her promise to Bree and Grace or seizing the chance to join Val Ortiz's team. This moment shows the conflict between her id, which wants social validation, and her superego, which reminds her of the promise she made. This creates guilt and hesitation, and as Riley looks back and forth between the two options, it clearly shows her inner struggle between personal desire and moral responsibility. Riley's moral anxiety is emphasized through the RM, in Figure 4, highlights her internal conflict by focusing on her expressions of guilt

and hesitation. She feels torn between keeping her promise to her friends, who won't attend the same high school, and gaining acceptance from Val, who symbolizes social status and new friendships. When she finally joins Val's team (Figure 5), the RM shows Riley's facial expression with a flat mouth, slightly squinted eyes, and low eyebrows, suggesting unresolved guilt. This illustrates that moral anxiety persists even after a decision, especially when it contradicts one's values.

The IM in Figure 4 is evident as Riley gazes toward the audience without making direct eye contact, creating a sense of connection while also expressing her guilt. Then, in Figure 5, the IM shifts to a more direct mode of engagement. Riley makes eye contact with the audience through a 'demand' gaze, forming a stronger visual connection. This eye contact invites the audience to share in her guilt and disappointment, despite achieving her initial desire to be accepted. The medium close-up shot focuses on her facial expression, allowing viewers to clearly see that even after joining Val's team, Riley is not emotionally fulfilled which is the indication of her ongoing moral anxiety. The CM can be seen in the arrangement of elements within the shots. In Figure 4, the close-up of Riley focuses on her emotions, blurring the background to isolate her character and enhance the impact of her Moral anxiety. This visual choice draws the audience's attention to her expression, highlighting the significance of her feelings. Furthermore, in figure 5, Riley is in the center and focused while the other players are in blur and behind Riley, Riley's color also more contrast than the others, the other tend to be darker, this is show that the main or highlights is pointing on Riley. This composition underscores that although Riley is now part of the more popular group, she is emotionally distant, reinforcing the second instance of moral anxiety. Her facial expression and body language remain central, making it clear that her choice came with emotional consequences.

b. Experienced by Anxiety

Moral anxiety is not only experienced by Riley but also manifests within her own emotions which is Anxiety. In this scene Anxiety struggles with whether to push Riley into checking her coach's notebook for feedback on her hockey performance. Initially, Anxiety's ego urges Riley to act. However, when Riley remains still, Envy questions, "*She doesn't want to?*" (57:39). This moment triggers Anxiety's superego, leading to self-doubt: "*Uh, are we pushing her too hard?*" (figure 6). Here, Anxiety recognizes the ethical implications of forcing Riley into an action she may not be comfortable with. Anxiety experiences moral anxiety, realizing that prioritizing self-interest over Riley's willingness may be morally wrong.

In Figure 6, the RM emphasizes that there is a part of Embarrassment's arms, Anxiety, and Envy. Envy looking confused expressions. While Anxiety looks worried and confused as well, this matters visually captures the moral debate happening inside Riley's mind, showing her psychological struggle into a tangible interaction between emotions. The IM here in In Figure 6 the emotions are looking at Riley's actions. The shot of emotions inside her head creates a psychological closeness, helping the audience understand her internal conflict. The angle is eye-level to keep the scene related with the audience. By positioning the emotions as active participants in Riley's decision-making process, the film

invites viewers to empathize with the weight of moral anxiety and the pressures that come with it.

The CM here in Figure 6 Anxiety is in the center, suggesting it is the dominant emotion in this moment. The positioning of emotions, dialogue, and gestures emphasizes their influence over Riley. The emotions are grouped together, showing they are collectively trying to control Riley's decisions. But the portions are different. This is shown through the positioning of each emotion, such as Embarrassment on the left with just a little part of it shown, Anxiety in the middle, and Envy on the right, looking smaller than Anxiety. The visual contrast between Anxiety's worried expression and Envy's eager insistence further reinforces the tension between moral conscience and personal ambition.

3. Reality Anxiety

Reality anxiety happens when an individual feels worried about real dangers or threats in the outside world or new place. Unlike other types of anxiety that come from hidden or internal conflicts, realistic anxiety is based on actual risks that could cause harm (Schultz & Schultz, 2017). It works like a warning sign, helping people stay careful in situations where danger might happen. For instance, feeling nervous about driving in heavy traffic or on unfamiliar roads is a normal response to the real risks involved. This type of anxiety is logical and makes people stay prepared or avoid harmful situations.

a. Experienced by Riley

In Figure 7, Riley gasps in shock upon arriving at the camp filled with high school students, immediately displaying reality anxiety as she faces an unfamiliar and potentially intimidating environment. Unlike neurotic or moral anxiety, this reaction stems from a realistic concern, such as high school, which represents a new social setting with unknown challenges, making Riley instinctively anxious about how she will fit in. Her internal struggle is further emphasized in Figure 8 (18:03) when Disgust (one of her core emotions) exclaims, "Guys! These are high schoolers! We do not want to be red and puffy, do we?" This statement reflects Riley's fear of judgment and potential social embarrassment, reinforcing her anxiety about entering a new phase of life. Since high school is unfamiliar to her as a junior, her mind perceives it as a real-world threat, triggering a heightened emotional response. This aligns with Warkey et al. (2020), who explain that reality anxiety arises from actual risks and uncertainties, encouraging individuals to stay cautious in new environments.

The RM in Figure 7 effectively illustrates reality anxiety through Riley's immediate emotional response, looking worried the moment she arrived at the camp. In figure 8, the film try to give the audience the point of View of Riley where the represented participants are lots of highschoolers that are varied with different races, skin colors, and they are being in group, like some are in big groups, some are just two people talking and lots of variations. The IM in Figure 7 further enhances the audience's emotional connection to Riley's anxiety by influencing how she engages with the viewer. She doesn't look directly into the camera but she slightly looks a little bit higher which makes the audience feel like she's looking into something bigger than her. This perspective makes the audience feel as though they are witnessing Riley's reaction in real time, increasing empathy for her situation. The medium shot allows the viewer to focus on her emotional response while still capturing the intimidating environment around her. Meanwhile, in Figure 8, the full shot reinforces Riley's

detachment from the high school students. By shifting the perspective to a wider frame, the film visually reinforces the gap between Riley and the social world she is about to enter, making her uncertainty more apparent. In figure 8, Riley is placed in the middle but quite far from them to show that the distance and there is gap between them reinforce the idea that reality anxiety manifests as a fear of navigating new and unpredictable environments.

Finally, the CM is directing the viewer's attention to Riley's reality anxiety. In Figure 7, the background is blurred, which makes the audience try to focus more on Riley only, and her central positioning in the frame highlights that her emotional response is the key takeaway of the scene. Meanwhile, in Figure 8, it shows that Riley is powerless by shifting the compositional focus, making Riley appear smaller compared to the high school students, where the focus is more into the high schoolers. This framing technique visually conveys her feelings of powerlessness, as she is overwhelmed by the unfamiliar social hierarchy. The contrast between these two shots emphasizes the weight of reality anxiety and the initial shock, followed by a growing awareness of her vulnerable position in this new environment.

b. Experienced by Anxiety

In Figure 9, Anxiety depicts reality anxiety as it tries to convince the Mind Workers to create Riley's imagination of everything that could go wrong to help her be more prepared. Joy steps in to stop this, asking the workers to stop producing negative thoughts so Riley can rest. The two then argue—Anxiety says, *“What if Riley is so bad she has to give up hockey forever?”* (55:45), while Joy replies, *“What if Riley does so well that the coach cries, and the Olympics call, and she rallies a weary nation to victory?”* (55:48), followed by Disgust's comment, *“Uh, Joy, reality is also a thing.”* (55:56). This exchange shows that while Anxiety focuses on negative outcomes, it is still grounded in logic and reality, unlike Joy's unrealistic optimism, making it an example of reality anxiety. The RM depict here is in figure 9 which focusing only on Anxiety and the movement shows that Anxiety is holding tightly to the projector (a tab to communication with the Mind Workers), showing how desperates Anxiety is to think that Riley might fail in hockey and quit, and its eyes also looking focusing directly to the projection, this create an effect to us the audience to feel the sad desperate feelings of Anxiety. Anxiety's facial expression further reinforces with the downturned eyebrows conveying worry, flat-down lips expressing concern, and a slightly bowed posture that draws it closer to the projector, visually emphasizing how consumed it is by its fear of Riley failing in hockey. The IM is shown by Anxiety's offer' contact, where Anxiety doesn't directly look at the camera but focuses on the projector to guide the audience's focus. The medium shot, which zooms in on Anxiety's upper body and facial expressions, intensifies the emotional connection, while the eye-level angle creates a sense of equality, making the audience feel as if they, too, are experiencing the same feelings as Anxiety. Finally, the CM highlights Anxiety's presence by structuring the visual elements in a way that reflects its dominance in the moment. Anxiety is positioned at the center of the frame, visually asserting that its perspective is the most prominent force in the scene. The framing also makes its head appear larger, emphasizing the overwhelming nature of its concerns. The contrast in color further supports this portrayal, and Anxiety's

bright orange hue stands out against the dimmed, muted background, reinforcing the idea that, in this moment, nothing feels more important than Anxiety's thoughts.

CONCLUSION

This study examines how anxiety is visually and narratively depicted in the film *Inside Out 2* through Kress and van Leeuwen's Three Metafunctions, demonstrating their use to portray neurotic, moral, and reality anxiety. To ensure reliability, the coding results were re-examined by the researcher after a time interval (intra-rater reliability) and reviewed by an external expert, strengthening the findings' credibility. The representational metafunction highlights how characters' actions, expressions, and settings externalize internal emotional struggles, such as Riley's neurotic anxiety, shown through stiff body language and wide eyes. The interactional metafunction uses gaze, angles, and shot distances to engage the audience emotionally, exemplified by Riley's vulnerability in close-ups and Anxiety's distancing from other emotions, reflecting relational closeness. The compositional metafunction emphasizes salience, placement, and contrast to focus attention on dominant emotions or situations, such as Anxiety's positioning during key decisions or Riley's prominence in the frame to show importance hierarchy. Together, these metafunctions transform abstract psychological experiences like anxiety into accessible visual and narrative elements. The study underscores the effectiveness of Multimodal Discourse Analysis in exploring complex emotions in animation by combining these metafunctions with Freudian theory, showing meaning construction across multiple semiotic resources. Limitations include focus on selected scenes centered on Riley and Anxiety for consistency and an English Literature perspective that does not deeply analyze psychological interpretations. Future research could explore other characters' coping mechanisms or anxiety expressions through these metafunctions. This work contributes to multimodal discourse studies by illustrating animation as a rich site for analyzing image, sound, and narrative interplay, offering valuable insights for educators, mental health advocates, and media creators aiming to develop emotionally resonant and pedagogically meaningful content for young audiences.

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