

<https://doi.org/10.31470/2706-7904-2021-16-32-35>

**PSYCHOLINGUISTIC IMAGE OF JOY (IN THE COMPUTER-ANIMATED
FILM *INSIDE OUT*)**

*Психолінгвістичний образ радості (у комп'ютерно-анімаційному
фільмі “Навиворіт”)*

Marharyta Berezhna

Ph.D. in Philology, Doctoral Student
Zaporizhzhia National University (Ukraine)
margaret.berezhna@gmail.com
<https://orcid.org/0000-0002-3345-256X>

Abstract

*The paper is focused on the correlation between the psychological archetype of a film character and the linguistic elements composing their speech. The Nurturer archetype is represented in the film *Inside Out* by the personalized emotion Joy. Joy is depicted as an antropomorphous female character, whose purpose is to keep her host, a young girl Riley, happy. As the Nurturer, Joy is completely focused on Riley's happiness, which is expressed by lexico-semantic group 'happy', positive evaluative tokens, exclamatory sentences, promissive speech acts, and repetitions. She needs the feeling of connectedness with other members of her family, which is revealed by lexico-semantic groups 'support' and 'help'. She is ready to sacrifice everything to save the girl in her care, which is demonstrated by modal verbs, frequent word-combination 'for Riley', and directives.*

Key words: *film archetype, the Nurturer archetype, character's speech, Inside Out.*

Introduction

Вступ

Nowadays the art of cinema is an undeniable part of a highly globalized world. The cinematic modality of realism or 'continuous reality' that lends itself to aesthetics additionally offers a creative field that allows for the exploration of inner images and the insights of analytical psychology. A better understanding of meaning-making in psychic life as well as filmmaking can be glimpsed in Jungian-informed approaches to the intricate interactions that are fundamental to both psychological and filmmaking processes (Knight & Shara, 2018: 104).

In neo-archetypal theory, archetypes possess five key characteristics. Specifically, archetypes: (a) are story characters, (b) are represented psychologically as mental models

like self- and other-schemas and prototypes, and (c) often elicit intense emotional responses when encountered. Also, such archetypes (d) operate at an automatic or unconscious level, and (e) are culturally enduring so as to be easily learned and widely recognizable (Faber & Mayer, 2009: 308).

Interdisciplinary studies, combining psychological and philological aspects are relevant nowadays. The goal of the study is to reveal the correlation between the psychological archetype of the leading character in the computer-animated film *Inside Out* and linguistic elements composing her speech.

The plot of the film centers on a young girl Riley who is ruled through life by her five antropomorphous emotions, namely Joy, Sadness, Disgust, Fear and Anger. The focus of the present research is on the speech patterns of Joy as the leading character.

Methods and Techniques of the Research *Методи і методики дослідження*

The task consists of two stages, at the first of which I identify the psychological characteristics of the character to determine to which of the archetypes Joy belongs. As the basis, I take the classification of film archetypes by Schmidt (Schmidt, 2007: 70-75). At the second stage, I distinguish the speech peculiarities of the character that reflect her psychological image. I use methods of theoretical generalization and lexico-semantic, stylistic and contextual analysis of the character's speech.

Results *Результати*

According to the typology of screen archetypes proposed by Schmidt, the leading character in the film *Inside Out* belongs to the Demeter archetype, specifically to her positive embodiment the Nurturer (Schmidt, 2007: 70-75). The Nurturer is driven by her wish to help others. Her identity is wrapped up in those she cares for. They give her life purpose and meaning. In the film Joy is a personified emotion (one of five) who guides a young girl Riley throughout her life. Joy has the leading role among other emotions and cares deeply for Riley. Her only purpose is to keep Riley happy as we can see from her dialog with her own self: JOY: "Joy". "Yes, Joy?". "You'll be in charge of the console, keeping Riley happy all day long". "And may I add I love your dress? It's adorable". "Oh, this old thing? Thank you so much". "I love the way it twirls" (Inside Out, 2015: 00:20:34). The functions performed by self-talk here are self-management and social assessment

(Brinthaupt et al., 2009), which characterize Joy as being self-organized, staying positive in any tough situation and usually willing to express a positive evaluation.

The Nurturer needs to have someone she could care for; when she has the person, they become her life. Joy is focused solely on Riley, she does not need anyone else: *JOY: It was amazing. Just Riley and me. Forever. Er, for 33 seconds?* (Inside Out, 2015: 00:02:30). Joy is territorial in her wish to provide Riley with happiness, especially when it comes to Sadness: *JOY: And you've met Sadness. She... Well, she... I'm not actually sure what she does. And I've checked, there's no place for her to go, so...* (Inside Out, 2015: 00:04:23). Pauses and repetitions in her speech depict unusual for Joy uncertainty and hesitation, disability to express approval and positive opinion.

Family means much to the Nurturer. She goes to great length to improve their life as long as they allow her to care for them. She likes being connected with someone. Love and belonging are strong motivators for her. It is crucial for Joy to know that she has an absolute support of the other emotions, belonging to 'the family': *ANGER: Well, you can't argue with Mom. Happy it is. FEAR: Team Happy! Sounds great! DISGUST: Totally behind you, Joy.* (Inside Out, 2015: 00:18:12). The repetition of the token *happy*, evaluative adjective *great* and intensifier *totally*, occasional proper name *Team Happy*, exclamatory sentences express the support required.

On the other hand, she takes personally the things her family say. After the polylogue on the reasons why Riley cannot be happy at the moment, Joy feels defeated and demoralized: *ANGER: Fine. Let's see, this house stinks, our room stinks. DISGUST: Pizza is weird here. SADNESS: Our friends are back home. FEAR: And all of our stuff is in the missing van! <...> ANGER: No, Joy. There's absolutely no reason for Riley to be happy right now. Let us handle this* (Inside Out, 2015: 00:16:37). Their negative opinion expressed and/or enhanced by parallel constructions with the negative evaluative epiphora *stinks*, exclamatory sentence, tokens *weird* and *missing*, repetition of the negative particle *no* and negative quantifier *no*, intensifier *absolutely* create a gradation of negative opinion, suppressing Joy.

The Nurturer has a tendency to put others ahead of herself and she channels her energy into helping them. Thus, the Nurturer tends to take on many tasks at once, trying to please so many people, overwhelming herself. In her quest to bring back Riley's Core Memories and come back to Headquarters Joy meets Riley's childhood imaginary friend Bing Bong. He is almost forgotten by the girl, which saddens him immensely and Joy promises to help: *JOY: Hey, hey. Don't be sad. Tell you what. When I get back up to Headquarters, I'll make sure Riley remembers you* (Inside Out, 2015: 00:39:40). Similar situation takes place with Sadness: *SADNESS: Sorry. I went sad again, didn't I? JOY: I'll tell you what. We can keep working on that when we get back. Okay?* (Inside Out, 2015:

01:02:24). Joy feels she needs to help those around her who are not as happy as she is. Thus, even being loaded with other responsibilities, she promises them her help and support. She keeps working on her mission until she cannot stand it anymore and bursts into tears. All her efforts seem to be in vain, as she is lost in the Memory Dump. There she discovers the power of sadness and tears to alleviate stress and pain.

Despite her caring for other characters, no one comes before Riley. The Nurturer fears not being there to save her child. She would sacrifice an entire town if it meant saving her child. In the film, Joy is ready to leave Sadness behind to prevent turning the Core Memories sad: *JOY: Whoa! Whoa! Sadness! Sadness, stop! You're hurting Riley! SADNESS: Oh, no, no, no! I did it again! JOY: If you get in here, these Core Memories will get sad. I'm sorry. Riley needs to be happy* (Inside Out, 2015: 01:05:31). She gives direct directions in the form of short exclamatory sentences with verbs in imperative, her reasoning is explained by modal verbs and lexico-semantic groups 'hurt' and 'happy'.

Conclusions

Висновки

As the Nurturer, Joy is completely focused on Riley's happiness, which is expressed by lexico-semantic group 'happy', positive evaluative tokens, exclamatory sentences, promissive speech acts, and repetitions. She needs the feeling of connectedness with other members of her family, revealed by lexico-semantic groups 'support' and 'help'. She is ready to sacrifice anyone else to save the girl in her care, demonstrated by modal verbs, frequent word-combination 'for Riley', and directives.

References

Література

Brinthaupt, T.M., Hein, M.B., & Kramer, T.E. (2009). The self-talk scale: development, factor analysis, and validation. *J. Pers. Assess.* 91, 82–92.
<https://doi.org/10.1080/00223890802484498>

Faber, M., & Mayer, J. (2009). Resonance to archetypes in media: There's some accounting for taste. *Journal of Research in Personality.* 43(3), 307–322.
<https://doi.org/10.1016/j.jrp.2008.11.003>

Knight, S.D. (2018). Psychological images and multimodality in Boyhood and Birdman. In Luke Hockley (Ed.), *The Routledge International handbook of Jungian film studies* (pp. 102-112).

Inside out. Directed by Pete Docter, Walt Disney Pictures, 2015. Retrieved from <https://www.alamy.com/inside-out-2015-directed-by-pete-docter-credit-pixar-animation-studioswalt-disney-pictures-album-image333843015.html>

Schmidt, V. (2007). *The 45 Master characters. Cincinnati, Ohio: Writers Digest Books.*