



The Ideological Implication of Inner Conflict in The Animated Movie *Inside Out* (2024): A Multimodal Critical Stylistic Analysis

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Abstract in English

This paper presents a multimodal critical stylistic analysis of inner conflict in the American animated movie *Inside Out* (2024), the second part of the franchise. Being a recent release, the movie reflects current societal and cultural ideologies related to emotional expression and identity as the sequel introduces new characters, settings, and visual techniques, providing a rich ground for multimodal analysis. It aims to explore the key verbal and visual elements employed to deliver the characters' inner conflict and show their integration to produce a combined narrative of such conflict. Additionally, it seeks to uncover the ideologies related to inner conflict embedded in the characters' language and visual modes. This study adopts a qualitative approach for analysing two selected scenes of *Inside Out* that convey in their layers the theme of inner conflict during adolescence. The analysis is based on an eclectic model that covers the visual level and the linguistic one. Jeffries's framework (2010) is devoted for the linguistic part while Kress and van Leeuwen's model (2006) is utilized for the visual one. The researchers find out that the concept of inner conflict is obviously exposed through the integration between the character's expressions as well as their non-verbal language. Moreover, such mixing contributes in revealing various ideologies like resistance, doubt and regret that accompany inner conflict.

Paper Info

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1. Introduction

Many animated movies rely on the concept of inner conflict to create emotional depth and portray the characters' psychological struggles, moral dilemmas, and personal growth. Inner conflict is commonly used to drive the storyline and character development. Considering its psychological significance, it

highlights the complexity of the human mind, showing how people negotiate between conflicting emotions, desires, or responsibilities. Consequently, inner conflict mirrors the internal struggles that individuals face in real life such as doubt, fear, guilt, or emotional imbalance, reflecting a universal human experience. In terms of cultural significance, inner conflict often reveals tensions between individual desires and societal expectations, such as obedience versus independence, or collectivism versus individuality, offering space for rethinking norms around identity, family roles, or emotional expression. Unlike traditional storytelling, animated movies offer a unique blend of visuals, sound, dialogue, and symbolism to portray complex emotional landscapes. These animated movies are characterized by presenting a wide range of themes such as inner conflict, sacrifice and selflessness, identity and self-discovery, aggression, justice and fairness, humanity and technology, tradition and change. While some studies are conducted to examine such themes using pragma-stylistic or critical discourse approaches, none have directly addressed the representation of inner conflict from a multimodal critical stylistic perspective. Samples of these studies are: *Seeing the Unseen: Euphemism in Animated Films: A Multimodal and Critical Discourse Study* (2020) by Asseel employs a multimodal discourse analysis to examine how euphemistic language masks sensitive or controversial content in animation, while *A Pragma-Stylistic Study of Aggression in American Animation Movies* (2023) by Thiab uses a pragma-stylistic framework to analyze how linguistic choices convey aggressive behavior in animated dialogue. Meanwhile, *A Multimodal Discourse Analysis of the Disney Movie Mulan* (2021) by Tian focuses on how visual and verbal modes construct ideological messages about gender roles, but it does not address emotional or psychological aspects like inner conflict. Other researchers have focused on single-mode analysis such as dialogue or visuals like *Working for the Miracle: A Critical, Visual Analysis of Disney's Encanto* (2024) conducted by Alvarado et al. However, this study is limited to visual analysis and does not incorporate a linguistic component or explore internal psychological tension. These studies demonstrate the value of either linguistic or visual analysis in animated films, yet none offer an integrated, multimodal stylistic investigation of inner conflict, nor do they account for the interplay between verbal and visual elements in constructing such internal struggles. This leaves a significant methodological and thematic gap in the literature regarding the multimodal representation of inner conflict in animation. This study addresses that gap by focusing on *Inside Out 2* (2024), a movie that thematically centres on adolescence, a stage marked by emotional intensity and internal tension, the study aims to contribute new insights to the fields of multimodality and critical stylistics and seeks answers to the following questions:

1- What are the key verbal and visual elements utilized to construct the portrayal of a character's inner conflict in the movie under scrutiny?

2- How do the verbal and visual elements interact to create a unified narrative of a character's inner conflict?

3- What are the underlying themes and ideologies associated with the concept of inner conflict?

2. Literature Review

2.1 Multimodality

Multimodality is generally defined as “an interdisciplinary approach drawn from social semiotics that understands communication and representation as more than language and attends systematically to the social interpretation of a range of forms of making meaning” (Jewitt, 2013, p. 1). Kress and van Leeuwen (1996, p. 183) define multimodality as that integrates more than one semiotic mode to fulfil communicative functions. These modes can contribute to the construction of meaning. Jewitt (2009, p. 7) further explains that the term “mode” refers to “semiotic resources for making meaning that are employed in a culture such as image, writing, gesture, gaze, speech, posture”. It is evident that each mode carries its own meaning, and multimodality primarily focuses on the connections and interactions between different modes of communication, whether they involve words, images, visuals, or auditory elements. For Gibbons, (2012, p.45). Multimodality is “a part of our everyday life, any conversation we have that consists of gesture, intonation and language”.

2.2 The Concept of Inner Conflict

Inner conflict is a universal human experience and a psychological, emotional struggle that occurs when a person experiences contradictory thoughts, beliefs, or feelings. It often occurs when there is a clash between thoughts and emotions in situations involving difficult decisions or choices, moral dilemmas, or conflicting desires (Festinger, 1957). It is a complex and deeply personal battle that can lead to considerable distress and probably hinder personal growth. Such conflict can increase stress, anxiety, and a sense of being torn between various options or beliefs. in *The Handbook of Conflict Resolution : Theory and Practice*, Marcus (2000, p. 366) clarifies that conflict is the incompatibility of ideas, beliefs , behaviour, wants, roles, values, desire, and so on. Most conflicts share a common pattern: a request or demand followed by a refusal. Each demand will invariably involve a rational element, driven by commercial, economic, political, or religious need or want. Additionally, the demand will also contain an emotional element, driven by feelings of anger, hurt, betrayal or a sense of perceived injustice (Randolph, 2016, p. 50). Engler (2014, p.193) elucidates that internal conflict is viewed by some scholars, such as Dollard and Miller, from a psychological perspective. It is defined as a condition where incompatible reactions occur at the same time, creating an obstruction. Examples of internal conflict include struggling

with fear that hinders one from reaching their goals and experiencing a blend of emotions, such as disappointment and relief.

2.3 Critical Stylistics and its Conceptual Tools

The term ‘critical stylistics’ refers to a branch of applied linguistics which delivers the missing relations between stylistics that deals with textual choices, and the ideology tackled in critical discourse analysis (Coffey, 2013). Asensio (2016) explains that the central aspect for any critical study, including critical stylistics, is ideology which is embedded in the discursive practices and it is the task of the analyst to determine those ways where ideology and language relate. In critical stylistics approach, the British linguist Jeffries (2010) presents a set of comprehensive toolkits devoted by the writer for revealing the ideologies that lie behind his / her language. These tools are:

- a. Naming and Describing: it is realized through choice of noun, modification and nominalization.
- b. Representing Actions/Events and States: Jeffries (2010) adopts Simpson’s (1993) model of transitivity that covers Verbalization Processes, Mental Cognition Processes, Material Action Processes, and Relational Processes (Halliday and Matthiessen, 2004).
- c. Equating and Contrasting: equivalence and opposition appear through: Appositional Equivalence, Metaphorical Equivalence, Intensive relational Equivalence, Transition opposition, Concessive opposition, Explicit opposition, Negated opposition, Comparative opposition, Contrastive opposition, and Parallelism opposition.
- d. Hypothesizing: Modality has mainly two kinds: the epistemic modality and desirability. Epistemic refers to the speaker/ writer's opinion on (un)likelihood of something happening. Desirability means the desirability of some certain happenings. It embraces subsections like obligation and desire.
- e. Negating: it is realized through syntactic triggers where the addition of the negative particle is used either with an auxiliary verb or a dummy one, using pronouns like *no one*, *none*, etc., lexical triggers that may be achieved through particular words semantically having the negative connotations such as *absence*, *reject*, and *finally* morphological triggers which is realized through a prefix like *irrational*, *deactivate*, etc. (Braber, 2015).
- f. Implying and Assuming: implying and assuming are associated with pragmatic implicature as well as semantic presupposition respectively. There are two major classifications for presupposition: existential presupposition and logical presupposition. The second type appears with a number of triggers: change of state verbs (e.g , start, resign, finish), factive verbs (e.g, understand, discover) ,cleft sentence, iterative words (e.g, yet, again, anymore) , and finally comparative constructions. Concerning Implicature, it draws on Gricean (1975) Cooperative Principles and the Conversational Maxims.

g. Exemplifying and Enumerating: exemplifying involves offering some representative examples from a broader category, while enumerating is about listing all the items within a category.

h. Representing Space, Time, Society: this tool is represented through the three categories of deixis: Place deixis (e.g., *here, there, this*), time deixis (e.g., *now, later, then*), personal deixis (e.g., *I, you, he/she*), and social deixis (e.g., *Mr., Dr.*).

i. Presenting Others' Speech and Thought: it focuses on how direct and indirect speech differ in conveying what someone said or thought.

3. Data Description and Methodology

Two scenes of the American animated movie *Inside Out* (2024- Second Part) are chosen for the purpose of analysis in this study, produced by Pixar Animation Studios and directed by Kelsey Mann. The film explores the inner emotional world of Riley, a teenage girl navigating the complexities of adolescence, as represented by animated emotions Joy, Sadness, Fear, Disgust, Anger, and a set of newly introduced emotions such as Anxiety, Envy, Embarrassment, and Boredom. These scenes were selected through purposeful sampling, focusing on moments in the narrative that present the most significant and concentrated representations of inner conflict. Each scene provides a unique moment of narrative and emotional intensity, allowing for in-depth multimodal critical stylistic analysis. Moreover, these two scenes were chosen for their high emotional intensity, visual richness, and dialogic density, making them ideal for both critical stylistic and visual grammar analysis. By narrowing the focus to the two highly representative scenes, the study allows for a more in-depth exploration of the linguistic and visual strategies used to construct ideological meanings related to adolescence and emotional regulation.

Scene One: The Emotional Confrontation

- **Context:** This scene occurs early in the film, shortly after the arrival of the new emotions. Riley is preparing for an important social situation, and her internal emotions are debating what the next steps should be.
- **Main Interaction:** Joy attempts to direct Riley's behavior based on past values (loyalty to old friends), while Anxiety pushes for change, emphasizing the importance of social adaptation and future success.
- **Narrative Role:** This scene marks the beginning of the ideological clash between Joy and Anxiety, highlighting tensions between emotional continuity and growth.

Scene Two: The Emotional Takeover

- **Context:** This scene occurs later in the narrative when Anxiety assumes control over Riley's emotional system. The "old emotions" are overpowered, restrained, and symbolically removed from the control room.

- **Main Interaction:** Anxiety proposes a complete reconstruction of Riley's identity, arguing that more complex emotions are now required. Joy resists but is physically and symbolically pushed aside.
- **Narrative Role:** This scene signifies a turning point in the emotional power dynamics, illustrating the ideological dominance of the new emotional regime and the psychological suppression of older emotional values.

The study adopts a qualitative approach of analysis based on an eclectic model that covers the visual part as well as the linguistic one. Concerning the linguistic level, the scenes are analysed according to Jeffries's framework (2010) of critical stylistics that cover ten toolkits. These tools include: Naming and Describing (using nouns, modifiers, and nominalization), Representing Actions and States (through transitivity processes: verbal, mental, material, relational), Equating and Contrasting (via various forms of equivalence and opposition), Hypothesizing (modality showing likelihood or desirability), Negating (using syntactic, lexical, or morphological triggers), Implying and Assuming (through implicature and presupposition), Exemplifying and Enumerating (offering examples or full lists), Representing Space, Time, and Society (via deixis), and Presenting Others' Speech and Thought (through direct and indirect forms). Kress and van Leeuwen's model (2006) is employed for the visual part. Kress and van Leeuwen (2006, p.42) identify three metafunctions in visual communication, analogous to Halliday's linguistic model. First, the Representational Metafunction which involves Participants, Processes, and circumstances. Second, the Interactional Metafunction that examines the interaction between the image and the viewer, analysing elements such as gaze, distance, and angle to understand how relationships are established. Third, the Compositional Metafunction which investigates how visual elements are organized into coherent compositions, including layout, framing, and salience, to guide the viewer's attention. Combining Jeffries's (2010) critical stylistics with Kress and van Leeuwen's (2006) visual grammar offers a richer and more comprehensive analysis than using a single framework alone. Each model addresses a distinct mode of meaning-making. By integrating these two frameworks, the analysis captures the interplay between verbal and visual semiotics, allowing for a multimodal understanding of how inner conflict is constructed and communicated. This combined approach reveals how language and imagery work together to shape ideological messages. Where a single framework might highlight either linguistic or visual strategies in isolation, the eclectic model exposes how meaning is collaboratively produced across modes, resulting in a more layered interpretation of the scenes.

Despite the strengths of combining Jeffries's (2010) critical stylistics with Kress and van Leeuwen's (2006) visual metafunctions, certain analytical aspects remain unexplored like auditory and prosodic features such as intonation, pitch, volume, and music are not addressed in these frameworks. These

elements play a significant role in conveying emotion and inner conflict in animated films, particularly through voice acting and sound design, but fall outside the scope of textual and visual analysis.

4. Data Analysis

Scene 1



SADNESS: *Oh, but what about our friends?*

We see Bree and Grace NEAR BY, but they don't see Riley .
Valentina is walking away.

ENVY: *Val is our future.*

ANXIETY: *Yes, I agree completely. We need new friends or else we'll be totally alone in high school.*

Anxiety appears on the other side of Joy.

ANXIETY (CONT'D): *Right Joy?*

JOY: *Well, I mean maybe, um--*

Anxiety starts driving.

ANXIETY: *Here we go!*

JOY: *Wait, why did you do that?*

ANXIETY: *Sorry, what did I do!?*

JOY: *We just left our best friends behind.*

Joy confronts Anxiety, wants to stop the new kid from getting ahead of herself...

ANXIETY: *But what about the new ones that we're about to meet!?*

Joy looks at them like they're nuts.

JOY: *No. Ok. These next three days need to be about Bree and Grace.*

Anxiety approaches cautiously.

ANXIETY: *Joy, the next three days could determine the next FOUR YEARS OF OURS LIVES.*

JOY (laughs) *Now I think that's overstating things a bit.*

(00: 21:22 /00: 21:50)

Visual Analysis :

1. Representational Metafunction

Participants

- Primary Participants: Joy (center) is the main participant, positioned at the center and animated in an assertive posture. Her pointed finger and wide eyes indicate urgency and command. She is clearly leading or directing action.
- Anxiety (right, orange with wild hair) is reacting with visible distress, wide eyes, open mouth, and hunched shoulders, which suggests worry or panic in response to Joy's direction.
- Sadness, Disgust, and Fear are secondary participants. Their varied expressions, concern, irritation, and confusion, indicate that they are involved in or affected by the situation but are not in control.
- Tertiary Participant: A large figure (Embarrassment). The partial inclusion suggests his presence is relevant but not central to the immediate emotional conflict.

Processes

- Joy is engaged in an actional process pointing emphatically to assert authority or give instructions. The posture signifies urgency and control.
- The rest of the characters react to Joy's command, Fear with panic, Sadness with concern, Disgust with disdain. This creates a relational tension showing disagreement or confusion among emotions.

Circumstances

- Setting: The control room of Riley's mind is bright and colorful, suggesting cognitive activity. The vibrant background and console of memory orbs emphasize the high-stakes emotional regulation going on.
- Mood: The interaction creates a dramatic and chaotic atmosphere. The emotions are clashing, and the stakes appear high, likely during a critical moment in Riley's decision-making or emotional state.

2. Interactional Metafunction

Gaze and Eye Contact

- Joy is not looking at the viewer; her gaze is directed outward, indicating a demand image toward someone off-screen or to another character. This creates a sense of directive energy rather than emotional reflection.
- Anxiety's gaze is wide and directed toward Joy, showing reaction and dependence, which heightens the tension.

- The lack of direct viewer engagement places the audience in the role of observer, aligning them emotionally with the situation's tension rather than drawing them into it directly.

Camera Angle

- The shot is taken from a neutral to slightly low angle, keeping characters at eye level. This angle positions viewers as equals, observing the interaction without judgment but still feeling involved.
- The angle enhances the emotional clarity of the characters' facial expressions and gestures.

Distance

The image uses a medium close-up, capturing full expressions and upper-body gestures. This choice fosters emotional immediacy without becoming too intimate.

3. Compositional Metafunction

Information Value

- Joy is placed centrally and slightly right, giving her new or active information value in the image.
- Anxiety is on the far right, responding to Joy's action, signifying reaction or outcome.
- Sadness and Disgust are grouped on the left, functioning as a collective "given", indicating prior knowledge or emotional grounding.

Framing

The group is tightly framed, suggesting unity of setting but also tension within. The composition clusters the emotions close together, showing their interconnectedness in Riley's emotional process.

Salience

- Joy is the most salient due to her bright yellow dress, active posture, and central placement.
- Anxiety's hair and exaggerated expression also draw attention, adding visual intensity.
- The colorful background and memory console provide cognitive context but remain secondary to the emotional expressions.

Linguistic Analysis:

1. Naming and Describing

The use of noun choice, nominalization, and modification plays a key role in constructing emotional perspectives and shaping how Riley's internal voices perceive their social world. A notable example of noun choice appears in Envy's line: "*Val is our future.*" The selection of the proper noun "*Val*" rather than "*Valentina*" introduces an informal tone, suggesting closeness or familiarity, while "*our future*" abstracts a personal identity into a broad temporal concept. "*These next three days need to be about Bree and Grace,*" also relies on noun choice specifically, using the full names "*Bree*" and "*Grace*" grounds the conversation in known, emotionally familiar people, reinforcing Joy's alignment with emotional

memory and loyalty. Modification further reveals each character's orientation and emotion. For instance, Anxiety says, "*we'll be totally alone in high school*," where the modifier "*totally*" intensifies the emotional weight of the noun "*alone*." It is not just a lack of company; it is complete isolation, pushing the fear to an extreme. Similarly, Joy's emphasis on "*best friends*" in "*We just left our best friends behind*" uses a superlative modifier to frame Bree and Grace as irreplaceable. The phrase is not merely descriptive, it is a moral valuation, implying that leaving them behind is a betrayal of values as much as of people.

2. Representing Actions, Events, and States

The characters' actions and emotions are expressed through a variety of transitivity structures that reflect their differing motivations and internal conflicts. Material processes, which involve physical actions, are used to show agency and decision-making. For instance, the line "*Valentina is walking away*" presents Valentina as an actor engaging in an action of withdrawal, implying a sense of separation or loss. Similarly, "*Anxiety starts driving*" portrays Anxiety as taking physical control of the situation, which indicates an urgent, decisive act that sets the new direction of events. This is reinforced when Joy says, "*We just left our best friends behind*", a material process that emotionally highlights the consequence of that physical decision, leaving behind Bree and Grace. Mental processes, which involve feelings, thoughts, or perceptions, also play a crucial role in representing internal states. Sadness's line "*Oh, but what about our friends?*" reveals an emotional concern through a process of sensing, underscoring her attachment to existing friendships. Additionally, Relational processes, which deal with being or identifying, help establish ideological positioning. For example, Envy's assertion that "*Val is our future*" uses a relational process to frame Valentina as a symbol of success, thereby justifying a shift in social allegiance. Joy counters this when she says "*These next three days need to be about Bree and Grace*", a relational construction that assigns moral and emotional value to the past friendships. Moreover, Verbal processes, involving acts of speaking, are used to construct persuasion and confrontation. Anxiety's question, "*Right Joy?*", pressures Joy to agree, functioning as a verbal push for confirmation. Joy's response, "*Wait, why did you do that?*", serves as a verbal confrontation, expressing disapproval and alarm. These exchanges emphasize the tension between impulsiveness and reflection.

3. Equating and Contrasting

The characters' dialogue is structured through subtle yet impactful equating and contrasting techniques, which reflect conflicting emotional ideologies. One key equivalence trigger is the intensive relational structure in "*Val is our future*". The verb *is* equating Valentina with the abstract concept of Riley's future, reducing a complex set of possibilities into a single identity. This simplification presents

Val not just as a friend, but as a symbol of success, functioning almost metaphorically, she becomes the future itself. Opposition is expressed through a variety of opposition triggers, especially parallelism and contrastive structures. For example, Anxiety's dramatic line "*The next three days could determine the next four years of our lives*" uses parallel phrasing to equate short-term action with long-term consequence, but also contrasts time spans to intensify the stakes. The phrase structure places *three days* and *four years* in a dramatic contrast that emphasizes urgency. Joy, however, introduces a negated opposition when she responds, "*Now I think that's overstating things a bit*". The understatement here challenges Anxiety's logic, implying the situation is *not* as extreme as claimed, and rejecting the equation between brief moments and future identity. The discourse also contains concessive structures, such as Anxiety's attempt to reason with Joy: "*But what about the new ones that we're about to meet?*" the conjunction "but" implies a concession to Joy's concern, while simultaneously proposing a competing value. Joy and Anxiety occupy opposing emotional roles, Joy seeks reassurance and stability, while Anxiety pushes urgency and future planning. This ideological divide is subtly reinforced through their language choices.

4- Prioritizing

prioritization is used to guide the viewer's attention toward certain values and emotional responses, especially in the clash between holding on to old friendships and seeking new ones. For instance, Joy's line "*These next three days need to be about Bree and Grace*" begins with a temporal noun phrase (*These next three days*), prioritizing the short-term present and emphasizing a specific timeframe for emotional repair. The structure places emphasis on *Bree and Grace*, naming them explicitly and positioning them as the focus of moral responsibility. Similarly, Anxiety's declaration "*the next three days could determine the next four years of our lives*" uses a strong fronting of the conditional clause to prioritize consequence and danger, giving prominence to long-term stakes over present feelings. Transformational choices, such as what is foregrounded or back grounded, are also significant. In the line "*Val is our future*", the transformation of a complex belief into a simple equative sentence strips away debate, prioritizing a single interpretation of Valentina's role. This transformation masks the emotional complexity of choosing new friends, reducing it to a clear directive. Subordination, especially in Anxiety's reasoning, helps to support certain points while diminishing others. For example, when Anxiety says "*the next three days could determine the next four years of our lives*", the subordinate clause "*could determine...*" acts as a speculative justification that makes her fear seem reasonable, even though it's exaggerated.

5- Assuming and Implying

The underlying ideological meanings are revealed not only through what is said but also through what is assumed and implied. One key assumption arises through the use of factive and stative verbs, such

as in “*We just left our best friends behind*”. The verb *left* is factive in context, assuming the action already happened and presenting the abandonment of the old friends as a shared reality, rather than a possibility. Another example is when Envy states, “*Val is our future*”, which uses a relational stative verb (*is*) to assert this as an unquestionable truth, assuming Valentina’s importance rather than offering it up for debate. Joy’s line, “*These next three days need to be about Bree and Grace*”, also functions as a logical assumption, framing loyalty to old friends as the morally correct path, without explaining why or allowing space for alternatives. In Anxiety’s dramatic claim, “*the next three days could determine the next four years of our lives*”, we see a comparative assumption that implies a high-stakes, cause-effect relationship between the short term and the long term. In terms of existential assumptions, we find constructions like “*the next three days*” or “*the new ones that we’re about to meet*”, which subtly assume the existence and relevance of upcoming social encounters.

On the implying side, much of the ideological work is done through implicature and Grice’s maxims. For example, when Anxiety says “*Right Joy?*”, she violates the Maxim of Quantity by giving too little context and expecting Joy’s agreement, implying that disagreement would be irrational or disloyal. Similarly, the line “*Val is our future*” arguably violates the Maxim of Quality by making an emotionally loaded claim without evidence, thereby implying that loyalty to Val is a requirement for social survival. Joy’s sarcastic laugh in “*Now I think that’s overstating things a bit*” can be seen as a subtle violation of the Maxim of Manner, using understatement and humor to imply that Anxiety is being overly dramatic, without directly confronting her. Throughout the exchange, Relevance is a recurring issue, characters often speak across purposes. Joy’s insistence on the past friendships and Anxiety’s concern for the future reflect mismatched priorities, thus indirectly implying emotional disconnection and internal conflict.

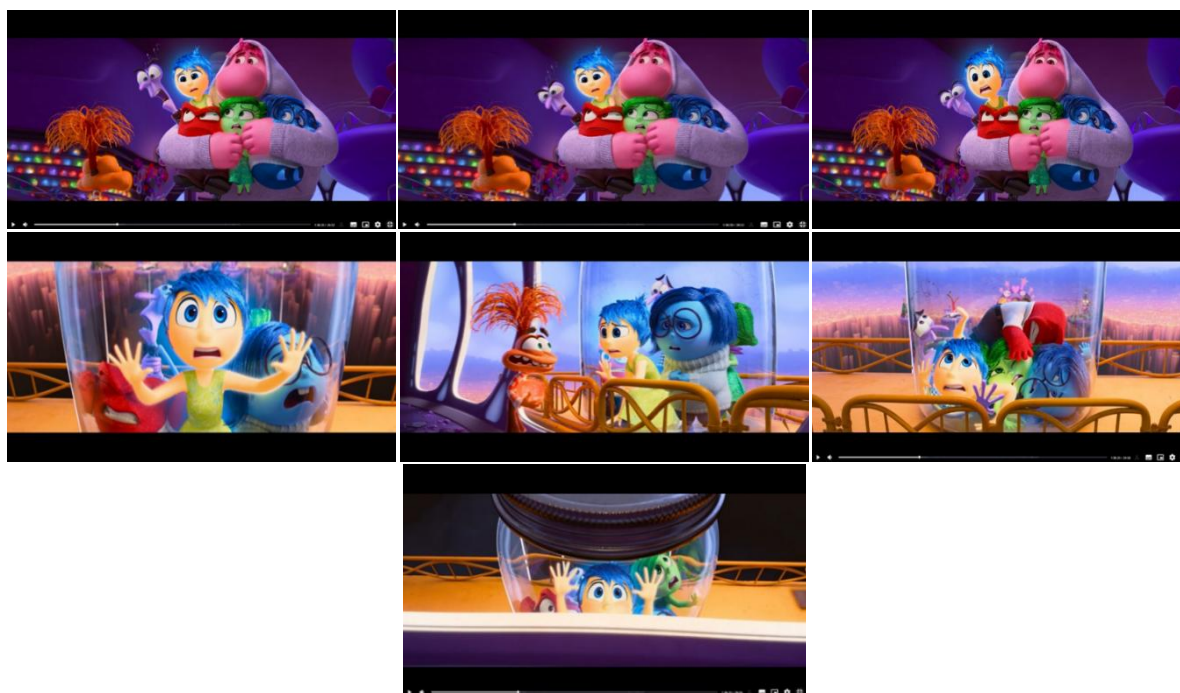
6- Negating

Negation is crucial to expressing disagreement, emotional resistance, and internal conflict, particularly as Joy and Anxiety argue over the value of past versus future friendships. Syntactic negation appears most explicitly in Joy’s firm response: “*No. Ok. These next three days need to be about Bree and Grace.*” The abrupt “*No*” serves as a syntactic stand-alone negation, directly rejecting Anxiety’s premise that Valentina should be the focus. It asserts clear opposition and attempts to reassert control in a conversation that is emotionally spiraling. Lexical negation occurs subtly through word choice that implies emotional or social failure without using traditional negatives. For instance, when Joy says “*We just left our best friends behind,*” the word “*left*” lexically negates the idea of maintaining connection or loyalty. It suggests abandonment, regret, and separation, negative states conveyed without formal grammatical negation.

7- Hypothesizing

Modality plays a central role in constructing each character's outlook on the situation and their influence on Riley's internal conflict. Epistemic modality, which expresses degrees of certainty or belief about the truth of a proposition, is used prominently by Anxiety. Her line, "*the next three days could determine the next four years of our lives*", uses the modal verb *could*, reflecting possibility rather than certainty. This epistemic choice heightens the sense of impending risk while maintaining just enough ambiguity to make the fear plausible. Joy responds with "*Now I think that's overstating things a bit*", in which the verb *think* softens her disagreement, indicating subjective evaluation rather than firm denial, she distances herself from Anxiety's certainty without directly opposing it. These epistemic modals express different worldviews: Anxiety leans toward fear-based possibilities, while Joy approaches the future with skepticism and caution. The dialogue also reveals deontic modality, which relates to obligation or necessity. Joy's line "*These next three days need to be about Bree and Grace*" is a clear example. The verb *need to* expresses a sense of moral or emotional obligation, indicating what should happen, rather than what will. It presents Joy's values as imperative, assigning priority to old friendships. Similarly, when Anxiety asks, "*Right, Joy?*", though phrased as a question, it carries a deontic force, it pressures Joy to confirm what feels like an internal rule or necessity for social survival. This highlights how deontic modality can subtly emerge in conversational pressure, shaping expectations and emotional alignment.

Scene 2



ANXIETY: *Riley's life is more complex now . It requires more sophisticated emotions than all of you. You just aren't what she needs anymore Joy.*

Joy is visibly hurt.

FEAR: *HOW DARE YOU, Madame!*

JOY: *You can't just bottle us up!*

ANXIETY: *Oh! That's a great idea!*

TIME CUT: **Embarrassment** drops the emotions into the jar. He closes the lid and pokes holes in the top.

FEAR: *I can't breathe I can't breathe!*

ANGER: *You are making a huge mistake!*

ANXIETY: *It's not forever it's just until Riley makes varsity or until she turns 18, or--or maybe forever--I don't know! We'll have to see uh --bye!*

Joy and the gang in the jar are lowered down outside of the window until they are GONE.

JOY: *Anxiety! Riley needs us!*

OLD EMOTIONS: *Stop! /No! /Let us out! /We don't belong here!*

Anxiety and the new emotions watch the old emotions disappear. Anxiety looks to the orange memory in her hands.

ANXIETY: *Ok. Don't worry Riley. You're in good hands*

Anxiety looks down at the memory in her hands.

ANXIETY: *Now let's change everything about you.*

(00: 28:45/00: 29:15)

Visual Analysis :

1. Representational Metafunction

Participants

- **Anxiety** (orange character): Dominant actor initiating a coup, she positions herself as the new leader with a justification of Riley's maturing needs. Anxiety's bright colors and animated gestures represent her hyper-awareness and desire to protect Riley, even at the expense of other emotions.
- **Joy** (bright yellow outfit): Positioned centrally, Joy embodies optimism and resilience. Her expression of hurt signifies the emotional impact of Anxiety's comments and actions, highlighting her role as a stabilizing force.
- **Fear** (purple character): His frantic expression and body language convey panic and protectiveness, emphasizing the fear of being disregarded and the potential consequences of Anxiety's plans.
- **Anger** (red character): Positioned assertively, Anger's intense expression and stance indicate a strong reaction against Anxiety's decisions, embodying the protective instinct for Riley's well-being.
- **Embarrassment**: A silent yet complicit actor, material executor of the banishment (drops them into a jar). His actions of restraining the emotions signify the internal conflict and the struggle to maintain emotional balance.
- **Disgust and Sadness** (background presence): Their expressions reflect concern and skepticism about the unfolding events, illustrating the collective emotional struggle.
- **Joy, Fear, Anger, Disgust, Sadness**: The old emotions, now positioned as redundant or obsolete, forcibly removed.

Processes

- Anxiety's Actions: Her enthusiastic proposal to create a "new Sense of Self" for Riley demonstrates a proactive yet misguided approach to emotional complexity, illustrating the tension between change and stability. Anxiety justifies the act with manipulative logic: "Riley's life is more complex now."
- Joy's visible hurt and Fear's panic highlight the emotional stakes involved, showcasing the clash between different emotional needs and responses to change.
- Material Process: Emotions are physically captured and exiled symbolizing psychological suppression.
- Relational Process: "You aren't what she needs anymore" redefines the old emotions' identity and value.

Circumstances

- Setting: Inside Riley's mind metaphorically reflecting a psychological shift into adolescence and repression of childhood emotions.
- The setting within the control center symbolizes the mental landscape where emotions interact. The colorful backdrop, filled with lights and projections, underscores the whimsical yet chaotic nature of emotional processes
- The idea that the jar might be "forever" suggests permanence in emotional disempowerment.

2. Interactional Metafunction

Gaze and Eye Contact

- Anxiety looks toward Joy while speaking, seeking affirmation for his ideas, yet his gaze lacks the connection that Joy seeks.
- Joy's gaze is likely outward or desperate seeking contact and resisting loss of agency, Joy maintains eye contact with Anxiety, her expression shifting from hurt to determination, emphasizing her role as the emotional advocate for Riley.
- Fear and Anger exchange glances, reflecting their shared concern and solidarity against Anxiety's plans.

Camera Angle

- Low angle on Anxiety: Suggests growing power or dominance.
- High angle on emotions inside the jar: Visualizes disempowerment, entrapment, and helplessness.

Distance

The emotions are sealed in a jar and lowered away, emphasizing emotional isolation and estrangement from Riley's active consciousness.

3. Compositional Metafunction

Information Value

- Joy's central placement highlights her role as the emotional anchor in the scene, while Anxiety's active movements around the console demonstrate his role in shaping Riley's emotional state.

- Anxiety's positioning at the center or top of the frame suggests control, with the old emotions visually pushed to the margins or bottom
- The imagery of the jar and the actions of Embarrassment serve as visual metaphors for the confinement and suppression of emotions, illustrating the gravity of the situation.

Framing

- The circular framing of the surrounding environment emphasizes the internal conflict and containment of emotional struggles, symbolizing the characters' operating space and reinforcing their intricate relationships.
- The jar becomes a framing device, enclosing Joy and others, marking the boundary between old identity and emerging self.

Salience

- Joy's bright coloration maintains her significance, framing her as an advocate for optimism against the looming threats posed by Anxiety.
- Anxiety stands out through vibrant colors and animated gestures, drawing attention to his role as a catalyst for concern.
- The characters Fear and Anger provide a nuanced emotional response, visually demonstrating the complexity of the group's collective struggle.
- Jar, Anxiety's face: are highlighted through lighting or camera focus, emphasizing the core theme emotional restructuring and identity transformation.

Linguistic Analysis:

1. Naming and Describing

In this emotionally charged scene, Anxiety, strategically employs noun choices and modifiers to reshape the audience's understanding of identity and power. The phrase "*a better Riley*" is a potent example: the noun "*Riley*" is rebranded through the evaluative modifier "*better*", presenting the new identity not just as different, but superior. This adjectival modification serves to naturalize change as improvement. Another key noun phrase is "*a new Sense of Self*", which is both a nominalization (abstracting identity into a concept) and a form of reframing. Instead of treating Riley's identity as stable or innate, it becomes a project, something to be rebuilt. The shift from process (changing how Riley feels) to entity (constructing a new "Self") reflects how nominalization distances agency and focuses attention on outcomes, not actions. The phrase "*more sophisticated emotions than all of you*" (Anxiety) highlights the ideological power of adjectival modification here, "*sophisticated*" acts as an evaluative term that

positions the new emotions as intellectually and socially superior. This not only marks the old emotions as simplistic but also aligns with modern cultural ideals that value complexity, emotional intelligence, and strategic self-management. Noun choices also reveal ideological perspectives. Words like “*jar*”, “*memory*”, and “*code*” introduce a mechanical or clinical tone, reducing emotions to items to be stored, controlled, or programmed. In contrast, older emotions refer to themselves using relational nouns like “*we*” and “*us*”, reinforcing community and continuity. Additionally, modification occurs in phrases such as “*a huge mistake*”, where the pre-modifying adjective “*huge*” intensifies judgment, and “*good hands*”, where “*good*” serves to reassure but also mask the controlling behavior of Anxiety.

2. Representing Actions, Events, and States

This scene is rich in material processes, foregrounding dramatic physical and emotional actions that symbolize deeper conflicts over identity and control. Anxiety takes center stage with agentive actions that reshape Riley’s inner world: “*Riley’s life is more complex now. It requires more sophisticated emotions...*” Here, relational processes (e.g., “*Riley’s life is more complex*”) assign qualities and states, painting a picture of necessary evolution. In the declarative sentence “*You just aren’t what she needs anymore, Joy*” uses a relational process (intensive: “*are*”) to deny the old emotions’ relevance, positioning them as obsolete. Joy’s protest “*You can’t just bottle us up!*” is a material process with agency denial, the use of *can’t* attempts to resist physical containment, though it’s ironically followed by the actual material action of them being bottled up. Verbal processes are also central: “*You are making a huge mistake!*” and “*Riley needs us!*” function as warnings, representing judgment and plea, but are met with indifference. In contrast, Anxiety’s final line “*Now let’s change everything about you*” is a commanding material process, where *change* becomes both metaphorical and literal, a total reconstruction of identity. The transitivity patterns mark a shift in power and agency: the new emotions, led by Anxiety, dominate as actors, while the old emotions become goals, affected participants, or excluded entirely, dramatizing the internal conflict of growing up and emotional realignment.

3. Equating and Contrasting

In this scene, equating and contrasting are central to how Anxiety redefines the emotional landscape. One of the most prominent equivalence triggers is the intensive relation found in “*It’s a better Riley.*” This structure equates the future version of Riley with an improvement, suggesting that the transformation is not only positive but necessary. Through this intensive relational process, the older identity is implicitly degraded. Additionally, apposition appears where the new Riley and the new “Sense of Self” are introduced: “*We build her a new Sense of Self. A BRAND-NEW HER!*” The noun phrase “Sense of Self” and the following exclamation “a brand-new her” are appositional, reinforcing the equation of identity with a product that can be rebuilt. Opposition triggers are equally dominant. The entire structure of the

dialogue pits old emotions against new ones, an extended parallelism in character roles and responsibilities. Contrastive triggers are present in the use of comparative constructions such as “*more complex*” and “*more sophisticated emotions*”, clearly marking the old emotions as inferior. Explicit opposition is seen in Joy’s resistance: “*You can’t just bottle us up!*”, a direct confrontation to Anxiety’s actions. There’s also negation: “*That is NOT Riley*,” a strong rejection of the identity being forced upon her. Concessive structures are subtly embedded in Anxiety’s final lines: “*It’s not forever... or maybe forever...*”, where she concedes uncertainty even as she asserts control. The transitional phrase “*or—maybe forever*” also softens her previous certainty, creating a rhetorical shift that complicates the power dynamics.

4. Prioritizing

Prioritization is linguistically realized through the information structure that foregrounds Anxiety’s vision and marginalizes the old emotions. For example, the sentence “*Riley’s life is more complex now. It requires more sophisticated emotions than all of you*” puts “*Riley’s life*” and its complexity at the head of the clause, establishing it as the theme or starting point, giving informational priority to Anxiety’s framing of reality. The phrase “*more sophisticated emotions than all of you*” uses comparative structure to background the older emotions’ relevance, further transforming the narrative of who matters.

5. Assuming and Implying

This scene contains multiple assuming triggers that subtly encode Anxiety’s worldview as fact. The line “*Riley’s life is more complex now*” features a state verb (*is*), indicating a logical assumption that this complexity is objective and beyond dispute. In the sentence “*It requires more sophisticated emotions than all of you*”, a comparative structure is used to assume a hierarchy of emotional relevance: Anxiety is implicitly superior, while Joy and the others are outdated. These constructions suggest inevitability and necessity rather than opinion. The phrase “*You just aren’t what she needs anymore, Joy*” again contains a state verb (*are*) and presupposes a change in Riley’s emotional needs as a given, not something to be debated. This functions as a factive assumption, implying that the emotional shift has already occurred and must be accepted.

In terms of implicature, the dialogue violates Grice’s Maxims. For instance, “*It’s not forever, it’s just until Riley makes varsity or until she turns 18, or, maybe forever...*” violates the Maxim of Quantity by giving too much conflicting information, which implies that Anxiety herself is unsure but refuses to relinquish control. Joy’s exclamation “*You can’t just bottle us up!*” follows the Maxim of Manner by expressing direct clarity, but is dismissed by Anxiety’s cheerful, disorienting agreement: “*Oh! That’s a great idea!*”, which breaks Maxim of Relevance, mocking the concern and shifting the conversation in her favor.

6. Negating

Negation in this scene plays a powerful role in shaping the emotional and ideological battle between the old and new emotions. The most direct form is syntactic negation, such as “*That is NOT Riley*”, where the negative particle “*not*” explicitly rejects the transformed version of Riley. This not only negates a state of being but also asserts a moral judgment stating that the new version is unacceptable. Similarly, Joy says, “*You can’t just bottle us up!*”, where the modal auxiliary plus negation (*can’t*) directly challenges Anxiety’s authority and actions. Lexical negation appears less overtly but can be inferred in “*You are making a huge mistake!*”, where “*mistake*” inherently negates the idea of correctness or appropriateness without a direct negative word. Through this layered use of negation, the scene constructs resistance, rejection, and opposition, particularly in how the old emotions refuse to accept the new emotional regime. The cumulative effect of these negations is a discursive struggle over identity, power, and belonging in Riley’s mind.

5. Discussion of Results

The intermodal analysis enables a deeper understanding of how inner conflict is multimodally encoded, as it examines the cooperative relationship between language and visuals rather than treating them as separate channels of meaning. In animated movies like *Inside Out 2*, inner conflict is not expressed solely through what characters say, but also through how they appear, how they are positioned, and how the scene is composed. For example, a character may express verbal doubt or hesitation through linguistic choices such as modal verbs “*should*” or negation, while the visual elements such as a lowered gaze, slumped posture, dim lighting, or a long shot that isolates the character from others reinforce or intensify the emotional tension.

➤ Similarities

A. Thematic Focus on Inner Conflict and Identity: Both scenes center on emotional conflict and the struggle for control within Riley's mind. The theme of identity transformation is pivotal in both, with Joy and Anxiety representing competing emotional ideologies: stability versus adaptation, nostalgia versus progress.

B. Visual Emphasis on Emotional Authority: In each scene, Anxiety and Joy are foregrounded as central figures, visually and compositionally. Both scenes use gaze, salience, and positioning to highlight emotional hierarchy and tension, demonstrating how power dynamics are visually communicated. Additionally, the color palette and lighting in both control room settings symbolize cognitive tension, with vibrant visuals reinforcing psychological stakes.

C. Use of Linguistic Tools to Construct Ideologies: Both scenes employ relational and material processes to define emotional roles and represent conflict. Vital linguistic strategies such as modality,

negation, nominalization, and implicature reveal each emotion's perspective on what Riley needs and values. The use of assumption and implication plays a crucial role in both analyses to uncover hidden ideologies beneath emotional arguments.

D. Use of Visual and Linguistic Multimodal Tools: Each scene demonstrates an interplay of visual and verbal cues. In both, gaze, color, posture, and camera angles reinforce character roles and relationships. Linguistically, both analyses show heavy use of transitivity, modality, naming, and negation to construct emotional ideologies.

➤ Differences

A. Narrative Position and Emotional Stakes: The first scene captures an immediate crisis involving miscommunication and differing priorities, emphasizing collaborative disarray among emotions. While the second scene presents a dramatic shift in power, showcasing emotional suppression and exile, thus raising the stakes from confusion to psychological domination.

B. Representation of Agency: In Scene 1, Joy is the initiator, guiding action and receiving resistance from the group. In Scene 2, Anxiety assumes full agency, leading a coup and forcibly restructuring Riley's emotional identity, while Joy becomes a disempowered victim of emotional revision.

C. Visual Symbolism of Suppression: While Scene 1 visually represents tension and disagreement, it does not show any character being literally overpowered. Scene 2 includes symbolic imagery of suppression (the jar, lowering of characters, Embarrassment as enforcer), illustrating a permanent emotional marginalization.

Consequently, while both scenes explore inner emotional conflict and identity in Riley's cognitive world, they differ in tone, narrative function, visual metaphor, and the balance of power. The first is a debate, a moment of disagreement and competing values; the second is a takeover, where Anxiety attempts to redefine Riley's identity by erasing the relevance of foundational emotions. These differences highlight the evolution of conflict from emotional chaos to structured suppression, revealing deeper ideological critiques of how society values complexity and control over authenticity.

5.1 The Ideological Implications in Scene 1

Through posture, gaze, and vibrant composition, the scene reflects the complex dynamics between emotional regulation, leadership, and resistance, making visible the internal chaos children and adults experience during emotional upheaval. Additionally, the various linguistic tools appear in characters' language reveal ideological tensions surrounding adolescence, emotional development, and social pressure. Joy represents emotional continuity and loyalty, valuing Riley's long-standing friendships with Bree and Grace, while Anxiety and Envy embody the fear-driven ideologies of social conformity and future-oriented self-optimization. Their urgency to focus on new friends like Val reflects a competitive,

capitalist mindset that prioritizes strategic relationship-building and reinvention over emotional authenticity. The dialogue dramatizes a broader ideological conflict between present emotional grounding and future social survival, portraying adolescence as a fragmented emotional landscape shaped by contradictory societal expectations. Anxiety's interjection amplifies the pressure to conform to societal expectations, highlighting the fear of social isolation and the urgency to secure new friendships for future stability in high school. This underscores a tension between personal authenticity and external pressures to fit into societal molds of success and popularity. The actions, positioning, and expressions of each character contribute to the overarching theme of balancing emotions, emotional repression and identity crisis. Thus, the characters' visual modes and verbal choices illustrate how emotional repression is normalized under the guise of 'maturity', reflecting a broader adolescent struggle with:

- Self-regulation versus emotional authenticity
- External expectations versus internal needs

Joy's final cry "Riley needs us!" stands as a direct contradiction to Anxiety's plan to "change everything," echoing the tension between preserving core identity and adapting to social pressures.

5.2 The Ideological Implications in Scene 2

In scene 2, the visual modes as well as the characters' language reveal clearly the ideological conflict between emotional authenticity and emotional control for the sake of success and perfection. Anxiety's belief that Riley's life now requires "*more sophisticated emotions*" reflects a modern, perfectionist ideology where growing up is seen not as an emotional journey, but as a task to be managed with efficiency, control, and image. By saying the old emotions Joy, Fear, Anger, etc. are no longer needed; Anxiety embraces a belief system that values emotional suppression over emotional honesty and continuity. This highlights how, in many societies, especially for adolescents, there is a strong message that success requires silencing vulnerability and reshaping identity to meet external standards. The act of literally bottling up the old emotions represents how young people are often pressured to hide parts of themselves that might seem childish, messy, or socially unacceptable. Joy's protests reflect an opposing ideology, that even in complex moments, emotions like joy, sadness, and fear are still essential, and that true growth involves integrating, not erasing, the past. Anxiety's final words "*Let's change everything about you*" suggest an extreme form of self-editing shaped by fear: a belief that the only way to be safe or accepted is to completely reinvent the self, regardless of emotional cost.

Conclusion

The multimodal critical stylistic analysis of *Inside Out* (2024/second part) reveals that the movie powerfully communicates the concept of inner conflict through the integrated use of visual elements and linguistic choices. The characters' visual modes including their appearance, facial expressions, and body language, combined with their verbal expressions to effectively illustrate the concept of inner conflict and the various ideologies underpinning it. In particular, the movie illustrates the clash between the ideology of emotional perfectionism, manifested in the impulse to suppress or regulate so-called "negative" emotions, and the psychological resistance to change. Moreover, the analysis demonstrates how multimodal elements are instrumental in revealing a range of interrelated themes that emerge from this central conflict. These include abandonment, regret, separation, resistance to psychological change, and rejection, all of which are intricately tied to the experience of inner turmoil. Such themes underscore the emotional and ideological tensions inherent in adolescence and growing up. These findings underscore how *Inside Out 2* go beyond entertainment and employ multimodal strategies not only to represent inner conflict, but also to expose deeper emotional ideologies and psychological struggles. Themes such as identity crisis, resistance to change, and the fear of rejection are portrayed not merely as isolated experiences but as integral aspects of a broader emotional and developmental journey. In doing so, the film offers a meaningful commentary on psychological and social realities, reframing emotional struggles not as personal shortcomings but as shared human experiences. Ultimately, this study illustrates the value of analyzing both visual and linguistic elements in tandem, highlighting the capacity of multimodal critical stylistics to uncover ideological meanings. This approach contributes significantly to academic discourse while also fostering a deeper understanding of how media shapes public perceptions of emotion, identity, and mental health.

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يقدم هذا البحث تحليلاً أسلوبياً نقدياً متعدد الوسائط للصراع الداخلي في الفيلم الأمريكي المتحرك (*Inside Out*) الجزء الثاني/2024) ويهدف إلى استكشاف العناصر اللفظية والبصرية الرئيسية المستخدمة في نقل الصراع الداخلي للشخصيات، وإظهار كيفية تكامل هذه العناصر لإنتاج سرد موحد لهذا الصراع. كما يهدف إلى الكشف عن الأيديولوجيات المتعلقة بالصراع الداخلي التي تكمن وراء لغة الشخصيات وأنماطها البصرية. تتبنى الدراسة منهجاً نوعياً لتحليل مشهدين مختارين من الفيلم يُجسد فيهما موضوع الصراع الداخلي في مرحلة المراهقة. ويستند التحليل إلى نموذج انتقائي يغطي المستويين البصري واللغوي، حيث يُكرس إطار جيفريز (2010) للتحليل اللغوي، بينما يُستخدم نموذج كريس وفان ليووين (2006) للتحليل البصري. وتوصل الباحثون إلى أن مفهوم الصراع الداخلي يُعرض بوضوح من خلال التكامل بين تعبيرات الشخصيات ولغتها غير اللفظية. بالإضافة إلى ذلك، يساهم هذا التدخل في الكشف عن أيديولوجيات متعددة مثل المقاومة، الشك والندم التي ترافق الصراع الداخلي.