

A Psychoanalytic Analysis of Emotional Development in *Inside out* (2015) Film

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*"Above all else, guard your heart,
for everything you do flows from it."*

Proverbs 4:23 (NIV)

ABSTRACT

This study looks at emotional development and inner conflict in *Inside Out* (2015) film, using Freud's psychoanalytic theory, specifically the *id*, *ego*, and *superego*, as a lens. Prior to gathering the data, key scenes, dialogues, and visual details were observed and rewatched, then analyzed based on Freud's structural model of psyche. As a result: **1)** Suppressing negative emotions, especially Sadness, causes psychological conflict and emotional imbalance, as Joy's attempt to maintain "*only positive feelings*", it causes Riley confusion to express herself on trying to adapt to her new life. **2)** Each emotions represents to different psychological function: Joy acts as the superego enforcing happiness as the priority in Riley's psyche, Sadness represents vulnerable but necessary needs, while Anger, Fear, and Disgust reflect the instinctual impulses of the *id*; their constant struggle mirrors the conflict within every human mind. **3)** Psychological maturity and true emotional growth only happens when the ego successfully mediates and integrates all emotions, not by suppressing any feeling; Riley finally understands that Sadness is also a genuine emotion, and when she expresses her true feelings to her parents, her ego successfully balancing all sides, and accepting all emotions. The film backs up Freud's idea pretty well: a healthy personality depends on keeping the *id*, *ego*, and *superego* in balance, and when emotions get suppressed instead of processed, that tension has to go somewhere. It emphasizes the importance of integrating all feelings especially in children's development on their behavior and growth.

Keywords: *Psychoanalysis, Freudian, Psyche, Defense Mechanism, Unconsciousness*

INTRODUCTION

Literature mirrors the human experience, and these narratives serve a deliberate purpose. They act as a metaphor, not one to one but loosely resembles the real-world experience. It is more than mere entertainment value, it enables society to see themselves in the characters, and that makes them feel seen, like someone finally recognises what they are going through. Creators of these narratives pull inspiration from real life circumstances and then convert them to something truly unparalleled. At the beginning of the film, Joy always forbids Sadness from controlling Riley's thoughts. Because

of this, Riley feels confused and emotionally disconnected. Riley has just moved to a new city, and if sadness is ignored, Riley cannot process her emotions properly. At the end of the film, Joy finally allows Sadness to return so that Riley can express her feelings and receive support from her parents. An expert named Janine Ungvarsky argued, *“toxic positivity refers to an excessive emphasis on maintaining a positive mindset, even in challenging circumstances”* (Ungvarsky, 2025). This quote explains that bottling up our emotions is not necessarily ideal; minds need catharsis, where all emotions are adequately expressed. Literature prompts some thoughtful discussions because of the topic they choose to talk about. Adults as well as children enjoy literature and still get the same message, albeit different understandings. *“Narrative fiction provides a unique opportunity to engage in the processes of understanding others”* (Mar, 2011). An interest in narrative fosters empathy by breaking down apathy toward those outside one’s social bubble. As Martha Nussbaum once said, *“Literature extends our lives and our experiences, making us reflect on and feel what might otherwise be too distant to feel”* (Nussbaum, 1990). By exposing privileged individuals to worlds foreign to them, it triggers what is known as the ability to perceive thoughts and feelings as purely mental phenomena.

There is one case that fully illustrates this concept. A study carried out by Stanford University revealed a study, showing Study participants who saw the film *Just Mercy*, a film about a black man who was unjustly convicted, felt more empathy than when they were shown statistics (De Witte, 2024). When the data were given, it resulted in the opposite effect; for instance, highlighting racial imbalance in the criminal justice system could make them more punitive, which means they would actually be more supportive of that injustice. They were even moved to sign a petition for prison reform. This suggests that films have a power that other media do not have.

Pixar made *Inside Out*, Disney distributed it, and Pete Docter directed with Ronnie Del Carmen co-directing. It is rated for six and up, but honestly it plays just as well for adults, hitting animation, comedy, drama, adventure, fantasy, and family all at once. It premiered at Cannes on May 18, 2015, then hit US theaters a month later on June 19. This film grossed approximately \$858 million worldwide and received the *88th Academy Award (Oscar)* for the best Animated Feature in 2016, *73rd Golden Globe Award* for Best Animated Feature in 2016, and *69th British Academy Film Awards* in 2016.

The film is set inside the mind of Riley, an eleven-year-old who's just moved from Minnesota to San Francisco with her parents, where five emotions, joy, sadness, fear, disgust, and anger, run the show. These emotions represent her inner responses and guide her every action as she faces challenges and new challenges, such as adapting to a new home, school, and social environment. The

story depicts Riley's struggle to control her emotions. During puberty, emotions can hinder maturity, as Riley experiences throughout the story. The film aims to teach viewers that all emotions, both positive and negative, are essential for the development of healthy and stable emotions in every human being. By making these emotions like living creatures with stories full of imagination, the audience is invited to appreciate every feeling they have and learn to understand how important the emotions that exist within us are.

This study leans on Freud's *The Ego and the Id*, first published in German in 1923 as *Das Ich und das Es*. Freud's basic claim there is that the psyche breaks into three parts, the id, the ego, and the superego (Freud, 1933/1964, p. 72), and that these three are constantly pulling against each other, which is what actually drives how people think, feel, and act. The *id* is the most basic part of the personality. It runs on raw instinct: hunger, the pull toward pleasure, wanting things met right now. *"We call it a chaos, a cauldron full of seething excitations"* (Freud, 1933/1964, p. 73). The id runs on pure pleasure principle. It wants what it wants, now, and it genuinely shows no interest in what that costs or whether it is "right." *"The ego represents what may be called reason and common sense"* (Freud, 1923/1960, p. 25), therefore, the *ego* works as a mediator between the id and reality. It follows the reality principle, meaning it considers real situations before acting. The ego tries to find a realistic way to satisfy the desires of the id. *"The super-ego is the representative for us of every moral restriction, the advocate of a striving towards perfection"* (Freud, 1933/1964, p. 67). The superego is everything absorbed from parents and society about what is right and wrong. It works like a conscience that tells a person what is right or wrong and tries to control the impulses of the id. For Freud, behavior is the fallout of a constant fight between *id*, *ego*, and *superego*. The *ego* plays an important role in balancing these three parts so a person can behave properly in society.

The final analysis of the films concludes that literature and film are more than entertainment but also a reflection of practical experience. Also from this film it shows that it is not a good thing for kids to hold back sadness and other emotions because it could lead to trouble and an unstable life. By analyzing the development of the girl in the film, it is easy to see that you can not have real growth as a person if you are always trying to avoid negative emotions. The film illustrates that you can not be an emotionally mature person if you do not understand the importance of different emotions to yourself and therefore to your overall well being. Through character and symbolic storytelling, they enable viewers to understand the meaning of emotional and social matters that are easier to understand. *Inside Out* is a meaningful film because it illustrates the importance of all emotions, whether it is positive or negative, and how they all work together to become fully functioning and mature humans. Drawing from Freud's psychoanalytic lens, this study argues that *Inside Out* frames

the pressures on Riley's mind as a result of the repression of Sadness, which sparks conflict within her mind fueled by unidentified emotions; ultimately, the expression of all five emotions of Joy, Sadness, Anger, Fear, and Disgust are required for Riley to develop a mature personality.

Previous studies have examined these psychoanalytic concepts using different perspectives. For example, Personality of the Main Character in "Inside Out" film Directed by Pete Docter employed a descriptive qualitative method and Freud's id, ego, and superego theory to analyze Riley's personality. The findings showed that Riley's behavior reflects the interaction among the id, ego, and superego, which influence her ability to adapt to a new environment (Zaltina et al., 2022). Another study, Psychoanalysis of the Character's Anxiety Emotion in Script Inside Out 2 film, also used a qualitative descriptive method with Freud's psychoanalytic theory and found that the Anxiety character is dominated by a balance between the ego and superego and functions as a mediator in Riley's emotional responses (Taufan & Tawami, 2024).

Although both studies successfully applied Freud's psychoanalytic theory, they differ in focus and still leave an unexplored area. The first study focused on Riley's overall personality structure, while the second concentrated on a specific emotional character. Both studies mainly identified and classified personality structures separately rather than examining how multiple emotions continuously interact throughout the narrative. Therefore, a research gap remains regarding how the ongoing interaction among emotions represents the continuous conflict between the id, ego, and superego and how these psychological dynamics affect Riley's personality development and decision-making process. This study aims to fill that gap by exploring the dynamic relationship among Riley's emotions in Inside Out (2015) rather than focusing only on isolated characters or personality elements. Therefore, based on the above issue, the paper examines how the movie *Inside Out* shows the psychological pressure in Riley's mind particularly through sadness; what makes Riley's internal conflict, pulling from emotions she is unaware of; what role *Joy, Sadness, Anger, Fear, and Disgust* play in contributing to Riley's identity development. The paper shares insights concerning culture that puts too much pressure on kids' mental health; by using the film's psychoanalytic lens, it shows what happens when that pressure forces someone to bury real negative feelings instead of feeling them. They either shut down emotionally or act out, which is exactly what happens when Riley decides to run away.

Binary Opposition

<i>Joy Superiority</i>	<i>Sadness Inferiority</i>
Joy acts as the leader of Riley's emotions	At first, nobody in the story wants Sadness

always to make sure Riley stays happy regardless of anything that happens. It governs everything that happens in Riley's mind and selects whatever should be stored as memories. For the most part, Joy tends to ignore Sadness entirely. It is true because Joy is quite sure that happiness is all that Riley needs to feel and she tries to ensure that Sadness does not influence Riley's emotional state. This makes Joy seem like the most powerful and important emotion of all.

"Surely you'll be hopelessly lost in there," "One day , the years of struggle will seem beautiful." (Freud, 1923)

around; She is treated something weak, even useless. Joy keeps telling her not to touch any important memories, thinking that Sadness will only mess things up and make Riley feel bad. Because of how she is treated, Sadness feels small and way less important compared to Joy. But as the story goes on, everyone finally sees that sadness actually has a big meaning too — it helps Riley understand what she is going through and lets her show her true feelings to the people she loves.

"Crying helps me slow down and understand problems," "Unexpressed emotions will never die. They will come back in worse ways." (Freud, 1923)

METHOD

This research used a qualitative method built on Freud's psychoanalytic theory from The Ego and the Id, and applied it to the id, ego, and superego at work in Inside Out's main character. Qualitative research, in general, is less about numbers and more about understanding how people actually experience, perceive, and behave in the world. (Van Manen, M, 2016). This method helps researchers understand psychological and social phenomena in greater depth. Additionally, the data collected in this study were analyzed to identify patterns, themes, and meanings related to the psychological development of the main character. Further, the object of this study was the film *Inside Out* (2015) directed by Pete Docter, focusing on Riley's personality development and behavior through Freud's psychoanalytic perspective, particularly the *id*, *ego*, and *superego* as represented by the emotions in her mind.

Having the data collected from the film Inside Out, various important parts of the film, such as dialogues, scenes, facial expressions, movements, and visual images related to Riley's emotional condition and psychological conflicts were used to be analyzed. Greater attention was given to scenes showing the interaction between the emotions inside Riley's mind, especially the actions that reflect the id, ego, and superego based on Sigmund Freud's psychoanalytic theory. Moreover, the data were collected through continuous and repeated viewing and also detailed note taking of the film to understand the story line and each character, notably the scene, dialogue, or visual cues related to emotional dynamics in Riley's mind. In addition, the data were obtained by means of observation and documentation then organized systematically for further analysis.

DISCUSSION

1. Dominance of Joy as controlling ego and systematic repression of Sadness in Riley's psychological structure

This scene demonstrates the ego's defensive function in maintaining psychological stability through Joy's dominance, which operates as a mechanism of repression that excludes Sadness from Riley's emotional awareness. This repression reflects Freud's concept of defense mechanisms, in



which the ego attempts to block or control undesirable emotional experiences in order to preserve psychological balance. This is illustrated in the visual representation of a memory sphere originally associated with happiness, which is shown to shift into a blue toner after Sadness makes contact with it, as emphasized through a close-up shot of the memory sphere. This

scene fits Freud's idea that individuals never run on conscious thought alone, there is always something unconscious pulling underneath it, and what people think and feel is really just the result of that push and pull. *"The division of the psyche into what is conscious and what is unconscious is the fundamental premise of psycho-analysis."* (Freud, 1923, p. 2).

Which is Freud's whole point about the ego: it is the mediator, stuck negotiating between what the *id* wants and what reality actually allows. Freud states that *"The ego is that part of the id which has been modified by the direct influence of the external world."* (Freud, 1923, p. 10). This suggests that ego is shaped by reality and external experiences, functioning as a mediator between inner desires and the outside world in order to maintain emotional stability. In this context, Joy can be understood as representing the ego, which attempts to regulate emotional experience by excluding Sadness in an effort to preserve psychological balance.

The scene further illustrates that this process of repression is not fully stable. The shift in the memory's colour from orange to blue, along with the accompanying change in sound and Riley's facial



expression, functions as a cinematic representation of how repressed emotions continue to influence psychological experience. This suggests that when individuals recall memories, their emotional interpretation is shaped by unconscious processes rather than remaining fixed or fully controlled.

Ultimately, this scene demonstrates that emotions cannot be entirely repressed. Each emotion constitutes an essential part of Riley's psychological structure and continues to operate within unconscious processes that shape how experiences are remembered and emotionally interpreted.

2. The suppression of Sadness as a catalyst for psychological instability and emotional breakdown.

This scene occurs around the 20-minute mark in the film. It opens with Riley entering her school with a bright yellow jacket, which represents the dominance of Joy over sadness and her suppressing other emotions. As she begins to introduce herself, the camera frames her in a warm



light. She talks about her memories back in Minnesota, like playing hockey with her old friends. The scene cuts to the headquarters as Riley speaks. Sadness instinctively touches the memory sphere, turning it blue. The atmosphere suddenly changes, from warm tones to somber blue lighting, reflecting Riley's emotions. *"Unexpressed emotions will never die. They*

are buried alive and will come forth later in uglier ways" (Freud, 1915). From the very start, Joy treats sadness as a malfunction. She forbids her from touching Riley's feelings in any way, and she even draws a chalk boundary to create a boundary she should not cross. This is one of the defense mechanisms, which is repression. It is the act of deflecting unwanted feelings out of conscious awareness. Riley is conditioned to suppress her grief after moving because her superego demands that she remain her parents' happy little girl. The superego acts as a moral drive to suppress any negative emotions. It aligns with Freud's statement that suppressing an emotion does not make it disappear. Instead, it sinks beneath the unconscious, waiting for the right time to come through and finally let it show. Riley's yellow jacket represents her attempt to ignore her internal struggles through the defense mechanism of denial. This denial forces Riley to wear a fake smile, trying to be optimistic, even when she is not. As Anna Freud said, *"When the ego uses denial, it turns its back on reality, refuses to acknowledge painful facts, and replaces them with an imaginary, more pleasurable situation"* (A. Freud, 1936).

This psychological act ruptures as she talks about her past experiences with a faltering voice, *"We used to play hockey on the lake... up until we moved away"* (Docter & Del Carmen, 2015). As she stands in front of the class, the lighting changes from bright yellow to somber blue. The lighting shift indicates the psychological phenomenon of emotional tension caused by suppressed emotions. When sadness touches the memory sphere, it shows that suppressed feelings cannot be put down

forever. It can still roam around the psyche, influencing behaviour. Since Riley is never given the space to fully express her emotions, she completely crumbles in a new environment. Her voice cracks, her whole body seems to give out, and then she is just sobbing, completely gone, no control left at all. When a certain emotion is repressed, it will come out in ways uglier than expected (Freud, 1960). The same goes for Riley, whose emotional collapse in front of the class represents the unconscious mind taking over the conscious mind. At this moment, Riley's ego is in a three way psychological battle, trying its best to satisfy the reality principle while also mediating the internal and external conflicts. Externally, Riley has to adjust to an utterly new environment, ensuring that she has a well maintained persona compared to her peers. Internally, Riley's ego is being guarded by the superego so that she keeps living up to her parent's moral standards, keeping on that facade. To conciliate her classroom's situation and her strict superego, her ego is forced to use her psychic powers in order to push her id deep down, which contains her anxiety, grief and homesickness. This overexertness by the ego creates a false equilibrium, leaving the psyche completely defenseless the moment the buried memories rise, graphically showing Freud's affirmation that *"the ego is not sharply separated from the id; its lower portion merges into it... But the ego is also helpless against the pressures of the superego"* (Freud, 1923).

3. Influence of Anger, Fear, and Disgust on Riley's psychological conflict and impulsive behavior

The dinner argument scene illustrates the psychological tension among the *id*, *ego*, and *superego* within Riley's psyche. Freud lays this out in *The Ego and the Id* (1923): the psyche splits into three structures, and each one wants something different and does something different. During



the dinner scene, Riley responds emotionally to her parents rather than communicating rationally. From a Freudian standpoint, this moment marks the *id* asserting itself, governed as always by the pursuit of pleasure over restraint. Freud describes that *"the id knows no judgments of value: no good and evil, no morality"* (Freud, 1923). This means the id seeks immediate release

from emotional tension without considering consequences. Riley's frustration and irritation toward her parents become unconscious attempts to release the psychological tension caused by homesickness, loneliness, and difficulties adapting to her new environment.

At the same time, the ego attempts to mediate between Riley's instinctual impulses and external reality. Freud characterizes the ego as operating on the reality principle, mediating between

instinctual desire and the constraints of external reality. Freud states that “*the ego represents what may be called reason and common sense*” (Freud, 1923). Riley's ego, though, is caught in the middle: the *id* wants her frustration out immediately, no delay, while reality expects her to keep behaving appropriately in front of her parents. That tension is exactly where the ego has to work because the ego becomes overwhelmed by emotional pressure, Riley gradually loses emotional control and responds impulsively rather than rationally.

At the same time, the *superego* creates additional psychological pressure within Riley's mind. For Freud, the superego is where internalized moral values from parents and society live. In Riley, that shows up as an unconscious pull toward being cheerful, obedient, emotionally steady, not because she consciously decides to be, but because disappointing her parents feels unbearable. As a result, Riley suppresses her sadness and emotional pain rather than expressing them openly. This is repression at work: Riley is not consciously choosing to bury these feelings, her mind is doing it for her, pushing them out of awareness before they can cause discomfort. Freud emphasizes that repressed emotions continue existing within the unconscious mind and may later return in stronger forms. Therefore, Riley's emotional instability during the dinner scene reflects accumulated emotional tension caused by prolonged repression.

The failure of the ego to regulate Riley's emotional conflict becomes more visible in the runaway scene (01:15:02). Riley secretly leaves home because she believes returning to Minnesota will immediately restore emotional comfort and happiness. In Freudian terms, this is the *id* winning out over the ego and superego, impulse overriding both judgment and conscience. Riley's behavior is driven by instinctual impulses seeking immediate emotional relief rather than logical consideration. Freud states that “*the ego is not master in its own house*” (Freud, 1923), suggesting that unconscious impulses may overpower rational control. Riley's ego fails to mediate between emotional desires and reality, while the superego loses its ability to regulate her actions morally and socially.

The runaway scene also illustrates another defense mechanism known as *avoidance*. Instead of confronting her emotional struggles directly, Riley attempts to escape from the source of discomfort physically and psychologically. Freud's psychoanalytic theory suggests that unresolved emotional conflict may weaken psychological balance and distort decision-making processes. Riley believes that escaping from San Francisco will solve her emotional problems, but in reality, her actions only represent temporary relief from deeper psychological distress.



Through Freud's psychoanalytic perspective, the interaction among Anger, Fear, and Disgust symbolizes unconscious emotional impulses influencing Riley's behavior throughout the film. Anger functions as the release of frustration, Fear represents anxiety toward unfamiliar situations, and Disgust reflects rejection toward uncomfortable experiences and environments. The dominance of these emotions demonstrates how unresolved internal conflict, repression, and psychological pressure may gradually overpower rational thinking and influence human behavior during periods of emotional stress and adaptation difficulties.

4. Bing Bong's Sacrifice and Emotional Realization

In this scene, Bing Bong is like he is just stuffed with incredible energy, and he pretty much If you look at this goes right to it, directly introducing himself, "I'm Riley's imaginary friend! Bing Bong!" (00:38:17). Visually, the camera angle has him positioned lower than the others, so he ends up looking big and super active, like he's there taking up space all the time. Because of his red coloring, he stands out against the rest of the characters and the background too, which is kind of dark and gloomy, with colors that fade out.



However, the scenery of the surroundings' shady environment symbolizes the parts of the mind that Riley's mind slowly loses as she grows older. From Freud's psychological perspective, Bing Bong's character is a perfect representation of the subconscious. He represents memories, desires, and thought patterns formed since childhood, which are essentially within us but are not always consciously aware of their existence.

He represents the phase where Riley's inner world is full of desires and fantasy understanding, and shows that the subconscious has basic knowledge and experience that shape the psychological structure from the beginning. As Freud once stated, "*The subconscious is the real reality of our mind, and its true nature is at least as foreign to us as the reality of the external world*" (Freud, 1900, p.612). This statement can explain that Bing Bong's presence has psychological significance in Riley's mind, even though he is no longer part of her daily consciousness.

When there is a change in atmosphere because Bing Bong is sad, he starts expressing doubts like "*I'm sorry... They took my rocket. They poured it into the dump*" (00:48:39). You can feel the time shift right away. The lighting also changes, and the whole marketing method feels different, even if it is not exactly explained out loud. In this scene, the lighting is arranged to feel calmer, and it tends to focus mostly on just two people, namely sadness and Bing Bong, with those dark black shadows

around them. Not only that but the camera usage seems delayed on purpose, like it's paced slower, making the moment feel calm yet serious, as if the film wants you to stay inside the sadness instead of rushing out of it. Visually, this setup looks like a problem you can simply wipe away. Still, this kind of condition also shows another weakness in the self-defense mechanism, namely repression.



In other words, repression is the process where the brain pushes away painful or uncomfortable feelings so the person doesn't have to experience stress again. Before all this happened, joy's characteristic traits basically worked like a self-function called ego, which tried to limit those feelings by labeling them as trivial, or by ignoring the sad feelings. This is because joy understood that the only route to keep Riley happy is to let those feelings out somehow. But moments like this, in practice, are proof that emotional control with that approach can't really last for long.

The highest emotional moment in the scene occurs at minute (1:13:05), when Bing Bong whispers, *"Take her to the moon for me okay?"* before slowly disappearing. At this moment, the



camera lens is focused on Bing Bong's face, which appears to be accepting and liberating with great resignation before the lens shifts from above to looking down into a deep black hole. The light that illuminates Bing Bong begins to fade slowly until finally Bing Bong disappears completely, leaving behind the darkness where Bing Bong was before. Bing Bong's

disappearance is a powerful symbol of letting go of childhood; the end of the comfort and fantasy world that characterized Riley's childhood and marks her step into a more complex emotional and psychological maturity. Bing Bong's sacrifice becomes an important turning point in the process of emotion unification, which is described as the stage when ego finally starts to accept all types of emotions, rather than trying to ignore or reject some of them.

As a result, Joy learns that the feeling of sadness should not be considered a sign of weakness or psychological disorder but one of the elements of her personality. She realizes that only by accepting all emotions will we be able to achieve inner harmony regardless of how difficult and painful they may be. This idea matches the very definition of maturity from the perspective of psychoanalysis; it means that ego learns to cope with reality abandoning childish defense mechanisms and creating its mature structure. Freud's explanation of this development can be explained as follows *"Ego development is essentially a process of moving away from the basic workings of the mind and*

replacing them with more mature and orderly patterns of thought" (Freud, 1900, p. 604). This means that psychological maturity can be defined as no longer focusing solely on seeking satisfaction and avoiding discomfort.

5. The Emotional Integration and the Achievement of Psychological Maturity

This scene takes place near the end of the film after Riley returns to her family. Standing in front of her parents with tears in her eyes, she quietly says, *"I know you don't want me to... but I miss*



Minnesota." This moment marks the first time Riley stops performing emotional positivity and allows her true feelings to surface. This emotional openness leads to the formation of her first mixed 'core' memories, visually represented as memory spheres combining both yellow and blue tones. This colour integration symbolically suggests that emotions are no longer experienced as

separate or opposing forces, but instead coexist as a unified emotional experience, reflecting Riley's growing acceptance of her psychological complexity.

This development can be interpreted through Freud's concept of internal psychic conflict between the ego and the superego. Freud states that *"The tension between the demands of conscience and the actual performances of the ego is experienced as a sense of guilt."* (Freud, 1923, p.18). In this framework, Riley's earlier emotional state is shaped by an overactive superego, which imposes expectations that she must remain happy, strong, and emotionally stable in order to meet perceived moral and social demands. As a result, her ego is placed under pressure, as her actual emotional experiences do not align with these internal expectations, creating psychological tension and guilt.

In this scene, this internal conflict begins to resolve as Riley's ego is finally allowed to acknowledge and express her authentic emotional state. Rather than suppressing sadness or maintaining artificial positivity, she begins to integrate her emotional experiences into a more balanced psychological structure. As a result, the tension between ego and superego eases, and Riley's emotional state settles into something more coherent.

Ultimately, this scene demonstrates Riley's psychological maturation through the integration of previously repressed emotions. By accepting rather than resisting her full emotional range, feelings, and moral expectations, indicating the development of a healthier and more integrated psyche.

CONCLUSION

Taken together, these findings illuminate that the film *Inside Out*, is an exceptional showcase of Freud's psychoanalytic theory, highlighting that suppressing emotions can cause psychological conflict within the psyche. The film traces Riley's journey through the various stages of internal struggle and development. Initially, Joy attempts to control Riley's emotional state by repressing negative feelings, which eventually leads to Riley breaking down in the classroom and her ignoring her true emotions. When these defense mechanisms break down, the id impulses start to materialize like her running away. Psychological maturity is achieved not through internal friction, but through structural integration. Bing Bong's sacrifice symbolizes the painful transition from childhood to emotional maturity, demonstrating that growing up requires the ego to move beyond childhood defense mechanisms and learn to integrate difficult emotions rather than isolate or repress them. Ultimately, the findings indicate that psychological maturity depends on the cooperation of all emotions, and that the acceptance of sadness is essential for the development of a healthy and balanced psyche.

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