# Character Analysis in The Movie *Inside Out Base*
# in Vladimir Propp's Theory

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| | Abstract |
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This study analyses the characters and narrative structure of the animated film Inside Out (2015) through the lens of Vladimir Propp's Morphology of the Folktale. While Propp's theory, originally developed for Russian folktales, identifies thirty-one narrative functions and seven spheres of action in traditional storytelling, this research investigates its applicability to a modern psychological animated film featuring emotion-based characters. The study employs qualitative narrative analysis to map Inside Out's characters such as Joy, Sadness, Bing Bong, and others, into Propp's character roles such as hero, helper, donor, and villain, and to identify how the film's plot aligns with Propp's narrative functions. Findings reveal that despite the absence of a conventional villain and the abstract nature of its characters, Inside Out effectively mirrors many of Propp's narrative structures, with Joy's emotional journey serving as the heroic quest. The study highlights how internal emotional conflicts and symbolic characters can fulfil classical narrative roles, thereby extending Propp's theory beyond its folkloric origins to contemporary animated storytelling. This study recommends that future research apply Propp's framework to a broader range of modern films and conduct comparative analyses across traditional folktales and contemporary media to further examine the adaptability of classical narrative models. Additionally, the study suggests the pedagogical use of animated films as effective tools for teaching narrative theory and developing students' critical analytical skills.

**Abstrak**
Studi ini menganalisis karakter dan struktur naratif film animasi Inside Out (2015) melalui sudut pandang Morphology of the Folktale karya Vladimir Propp. Sementara teori Propp, yang awalnya dikembangkan untuk cerita rakyat Rusia, mengidentifikasi tiga puluh satu

fungsi naratif dan tujuh lingkup tindakan dalam penceritaan tradisional, penelitian ini menyelidiki penerapannya pada film animasi psikologis modern yang menampilkan karakter berbasis emosi. Studi ini menggunakan analisis naratif kualitatif untuk memetakan karakter Inside Out seperti Joy, Sadness, Bing Bong, dan lainnya, ke dalam peran karakter Propp seperti pahlawan, penolong, pendonor, dan penjahat, dan untuk mengidentifikasi bagaimana alur film tersebut selaras dengan fungsi naratif Propp. Temuan penelitian mengungkapkan bahwa meskipun tidak adanya penjahat konvensional dan sifat abstrak karakternya, Inside Out secara efektif mencerminkan banyak struktur naratif Propp, dengan perjalanan emosional Joy yang berfungsi sebagai pencarian heroik. Studi ini menyoroti bagaimana konflik emosional internal dan karakter simbolis dapat memenuhi peran naratif klasik, sehingga memperluas teori Propp melampaui asal-usul cerita rakyatnya ke penceritaan animasi kontemporer. Penelitian ini merekomendasikan agar penelitian selanjutnya menerapkan kerangka kerja Propp pada berbagai film modern yang lebih luas serta melakukan analisis komparatif antara cerita rakyat tradisional dan media kontemporer untuk mengkaji lebih lanjut adaptabilitas model naratif klasik. Selain itu, penelitian ini menyarankan pemanfaatan film animasi sebagai media pembelajaran yang efektif untuk mengajarkan teori naratif dan mengembangkan keterampilan berpikir kritis peserta didik.

## INTRODUCTION

Researchers in recent times have focused on the narrative structures found in movies to study how these affect the way characters and plots help storytelling. One important framework here is called Vladimir Propp's Morphology of the Folktale, where thirty-one narrative functions and seven spheres of action are found over and over in folk tales. Propp's approach to folktales which identifies important aspects of characters and the story's structure, has made it easy for modern critics to apply his ideas to animated films (Propp 1968; Wicaksono, 2017). Because character-driven narratives are now more complex in current animated shows, narrative theory is becoming more important to analyse. Animated films like Inside Out (2015) from Pixar have drawn in viewers worldwide and offered plenty to

explore through psychological and literary lenses. Inside Out which uses characters like Joy, Sadness, Anger, Fear and Disgust to represent emotions in a coming-of-age tale, is a good example to apply Propp's theory to explore the role of each of the emotions.

Research in film and narrative now tends to join classic theories with the influence of new media. According to Shahbaz, Aziz and Rehman (2024), Propp's theory still applies when studying contemporary films, because character actions remain reliable in displaying the main message of these movies. Also, more researchers are studying the connections between applying structuralist theories and how characters and stories are constructed in animation and other visual forms. Even though Propp's theory matters, there is still a lack of application to animated psychological films such as Inside Out. Most research in the field is concerned with fantasy, folklore or action films, leaving very little for ones that are about emotions (Wicaksono, 2017; Shahbaz et al. 2024). There is a doubt: do the basics of a theory meant for archetypical tales fit when studying Joy, Sadness and Fear which are not archetypes?

It endeavours to solve this problem by doing a thorough character function analysis of *Inside Out* using the framework from Propp. By mapping characters onto Propp's spheres of action and examining the narrative through his thirty-one functions, this study tests the adaptability of Propp's model to non-traditional storytelling structures. The genre also tries to find ways that symbolic and internalized characters play roles in standard movie plots. The central problem addressed in this study is the lack of comprehensive structuralist analysis of emotionally complex animated films. While *Inside Out* has been widely discussed in psychological and educational contexts, few studies have explored its narrative architecture from a formalist and structuralist lens. This limits our understanding of how emotion-centric characters unlike traditional human characters can fulfil classical narrative functions and how such models can enhance the storytelling process.

Theoretically, this article contributes to the expansion of Propp's model beyond its folkloric roots, demonstrating its utility in analysing modern animated

cinema. It supports the notion that narrative functions remain structurally relevant even when traditional human characters are replaced by anthropomorphized emotions. Practically, this study offers educators and storytellers insights into how structuralist theory can inform the design of emotionally resonant narratives for young audiences. In conclusion, the purpose of this article is to analyze the characters and plot of *Inside Out* through Vladimir Propp's narrative theory. Ultimately, this article emphasizes the potential of emotion-based characters to reflect traditional narrative roles, offering both theoretical enrichment and practical tools for narrative construction in contemporary animated storytelling.

In the background of this study, the purposes and research questions are presented to guide the analysis. This research focuses on the character and narrative structure of the movie *Inside Out* using Vladimir Propp's theory. Therefore, this study seeks to answer two major questions: how the characters in *Inside Out* are represented based on Vladimir Propp's seven spheres of action, and to what extent these characters fulfil Propp's thirty-one narrative functions. In line with these questions, the objectives of this research are to analyse the roles of the characters in the movie through Propp's seven spheres of action and to examine how the thirty-one narrative functions appear and are reflected within the development of the plot and the characters in *Inside Out*.

This literature review presents the theoretical foundation of the study and synthesizes previous research related to the application of Vladimir Propp's narrative theory in film analysis. The review focuses on two main components: (1) Propp's theory of narrative morphology, and (2) its implementation in character analysis, particularly within animated films such as Inside Out.

### Vladimir Propp's Theory and Narrative Morphology

Vladimir Propp is widely known as a central figure in narrative structuralism through his influential book *Morphology of the Folktale* (Propp, 1968). In this work, Propp identified thirty-one narrative functions and seven spheres of action commonly found in Russian folktales. These roles include the hero, villain, donor, helper, dispatcher, the princess (and her father), and the false

hero. What distinguishes Propp's model is that the analysis does not focus on character identity, but instead on the role or function performed in advancing the story's structure (Propp, 1968)/

This framework aligns with structuralist perspectives proposed by other theorists such as (Heath, 1977) and (Todorov, 1971) who argue that meaning in narratives is shaped through recurring structural patterns rather than individual interpretations. Similarly, Chatman (1978) differentiates between "story" and "discourse," emphasizing that narrative structures can be observed across forms and genres, including modern film.

Beyond foundational narrative theory, recent scholars also demonstrate how Propp's model remains applicable in contemporary media studies. For example, (Nikolajeva, 2009) highlights that narrative function remains relevant in stories aimed at younger audiences, including animated works, because the core narrative logic still relies on definable roles and functions. More contemporary educational and applied research also supports this theoretical relevance; (Agustin et al., 2023) and (Basuki et al., 2024) show that Propp's structure can be utilized in teaching writing, demonstrating its pedagogical value in modern academic and creative contexts.

### *Applying Propp's Theory in Film Studies*

A growing body of research has explored the use of Propp's framework in modern films. Wicaksono (2017) applied Propp's theory to the action film *The Equalizer* and discovered that even films unrelated to folklore still reflect core structural elements outlined by Propp. His findings illustrate that Propp's categories are flexible and can extend across genres.

Similarly, Marlia and Marlia et al. (2017a) applied the theory in analyzing *Alice Through the Looking Glass* and found that the film displays six out of seven spheres of character action and seventeen narrative functions. This suggests that even visually modern and complex films still reflect traditional narrative functions. The same trend is observed in other contemporary works, as shown in studies by Indradewi et al (2024) Nurjanah (2023) and Putri & Misrita (2025) all of whom

demonstrate that Propp's model continues to be an effective analytical tool for film and novel adaptation analysis.

Beyond analysis, the framework has also been applied in narrative development and creative writing. Research by Agustin et al. (2023) and Basuki et al. (2024) indicates that Propp's narrative structure can assist students in constructing cohesive and organized fictional works, particularly when using film as a learning medium.

### Propp's Relevance in Contemporary Animated Films

Recent studies also demonstrate that Propp's narrative model remains relevant in analyzing animated and psychological films. Shahbaz et al. (2024) argue that in contemporary storytelling especially within animation narrative functions may appear symbolically rather than as literal characters. For instance, the helper or donor role may be represented through emotional states, memories, or nonhuman entities.

A more film-specific perspective is provided by Simmons (2017) who studied *Inside Out* and observed that even though the characters represent emotions rather than physical individuals, the film still demonstrates identifiable narrative role functions. This idea aligns with Nikolajeva (2009), who emphasizes that animated narratives often incorporate metaphorical or symbolic elements, making them well-suited to structuralist analysis.

Alqahtani (2021) also supports this view, noting that animated films continue to follow identifiable narrative roles even when the storytelling style is nontraditional. This reinforces the argument that Propp's theory is adaptable to emerging forms of film narrative.

### Gaps in Previous Research

Although many researchers have applied Propp's framework to contemporary films, most focus on action, folklore-based films, or fantasy narratives Marlia et al. (2017b) Wicaksono (2017); Alqahtani, 2021). Research specifically analyzing animated psychological films such as *Inside Out* remains limited. While studies such as Simmons (2017) have explored thematic and

emotional dimensions of the film, there is little discussion on how characters function structurally according to Propp's taxonomy.

Therefore, this research aims to fill this gap by applying Propp's structural character functions to a film where the characters represent internal emotional states rather than external agents. This exploration is expected to determine whether Propp's framework remains sufficient when applied to narratives that center on psychological development rather than external conflict.

**METHOD**

This study uses a narrative analysis method with a qualitative approach to examine the story structure in Pete Docter's film Inside Out (2015). Narrative analysis is a method used to understand how a story is structured, including the sequence of events, characters, conflicts, and their resolutions. This study specifically uses Vladimir Propp's narrative function theory to identify the roles of characters and storylines based on the 31 narrative functions he formulated.

The film Inside Out (2015), directed by Pete Docter, was selected for this study for several academic reasons. First, the film presents a clear and structured narrative that is highly suitable for narrative analysis. The storyline follows a coherent sequence of events, including the introduction of conflict, rising action, climax, and resolution, which allows for systematic identification of narrative elements such as plot structure, character roles, and conflict development. Second, Inside Out provides symbolic and anthropomorphized characters that represent psychological and emotional concepts. This unique narrative feature makes the film particularly rich for structural narrative analysis, as the characters function not only as story agents but also as symbolic actors within the narrative system. Third, the film is appropriate for the application of Vladimir Propp's narrative function theory because it contains identifiable character roles (such as hero, helper, dispatcher, and donor) and a sequence of actions that parallel Propp's 31 narrative functions.

The primary data in this study were obtained through direct audiences of the film, which were then recorded and analyzed scene by scene to reveal the narrative structure contained therein. Thus, the film became both the main object and the

primary data source in this study (Agustin et al., 2023). In addition to direct observation, the researcher also utilized literature studies as supporting data, including books, journals, and scientific articles that discuss Propp's theory and the narrative analysis approach in film studies. This approach involves analyzing the organization of the plot, including the sequencing of events, temporal structure, and causal relationships between actions and outcomes. Narrative analysis in film also pays close attention to character development, character functions, and the relationships between characters, as well as the conflicts that drive the story forward.

This step was taken to strengthen the theoretical framework and support the interpretation of the film's story structure being analyzed. First, the analysis process began by watching the movie in its entirety multiple times to gain a holistic understanding of the storyline, character development, and visual cues.. Second, the plot was segmented into major narrative phases, including the orientation, complication, climax, and resolution. Each significant event was then identified and categorized according to Vladimir Propp's 31 narrative functions. Each function that emerged was identified and associated with the characters and the narrative development of the film. Third, the researcher analyzed the characters by mapping them into Propp's seven spheres of action, including hero, helper, donor, dispatcher, villain, false hero, and princess (or sought-for person). With this steps and method, researchers can evaluate how Propp's traditional narrative structure is applied in modern films such as Inside Out, and to what extent it is appropriate in depicting the dynamics of emotions and inner conflicts of the main characters (Indradewi & Jayantini, 2024).

## FINDINGS AND DISCUSSION

### *Findings*

The following data shows the research finding about seven spheres of action and thirty-one narrative functions in the movie Inside Out.

### 1. *Seven Spheres of Action*

a. Villain

There is no traditional villain, but the "antagonist" is Joy's refusal to let Sadness play a role. These internal forces threaten Rilley's well-being, just like a villain would.

b. The Hero

The hero in this movie was Joy. She is the one who initiates the quest, she trying to return the core memories to Headquarters. She faces trials, she also works with Sadness to restore Rilley's emotional balance.

c. Donor

The donor in this movie is Bing Bong. He gives emotional and literal help to Joy and Sadness. He provides guidance, offers his rocket, and sacrifices himself to help Joy escape the Memory Dump.

d. Helper

Sadness is the helper here. Sadness ultimately helps restore balance in Rilley's mind. Then, Bing Bong also function as helpers at various points.

e. The Princess

In this movie, Rilley's core self can absolutely be seen as the Princess. She fills that role because Joy's entire journey is about trying to save Rilley's happiness, emotional stability, and her personality.

f. The Dispatcher

The dispatcher is usually the one who sends the hero on their quest. In this story, it is the crisis caused by the move to San Francisco that dispatch Joy and Sadness on their journey.

g. The False Hero

There is no false hero in Inside Out movie. However, Joy can be loosely interpreted as a symbolic False Hero in a metaphorical sense. Although Joy believes she is protecting Riley by keeping her happy and sidelining Sadness, she unintentionally causes imbalance and emotional harm.

### 2. *Thirty-one Narrative Function*

Propp's model is based on linear fairy tales with clearly defined roles and external conflicts, while *Inside Out* focuses on internal emotional struggles and character development. Then, not all of Vladimir Propp's 31 narrative functions are fulfilled in *Inside Out* because the film is a modern psychological coming-of-age story.

a. Initial Condition

Rilley is a happy girl living in Minnesota and Joy is her dominant emotion.

b. Absentation

Rilley's joyful childhood ends as she and her family move from Minnesota to San Francisco. Rilley loses her home familiar environment, and her childhood comfort zone. These losses represent not just external changes, but the beginning of her emotional instability.

c. Interdiction

Joy attempts to control Rilley's emotions by keeping Sadness away from the control panel. Joy basically says: "sadness, don't touch the core memories." and more generally "stay out of the way." Joy believes that Rilley should always be happy, and she sees Sadness as a threat to Rilley's happiness. She treats Sadness like a problem to manage, not a valuable emotion.

d. Violation

This violation is what triggers the disruption of the hero's world and leads to the core adventure or conflict. Sadness touches the core memories anyway, and despite the Joy's warning. Then, the memories start to turn blue, meaning they are changing emotionally. Rilley begins to behave differently. She crying in class and becoming distant. Joy tries to stop Sadness, which leads to struggle. That struggle results in both Joy and Sadness being sucked out of Headquarters and stranded in Long Term Memory.

e. Reconnaissance

In modern storytelling like inside out, this function can be adapted to mean that someone or something begins to explore or investigate the situation. Joy as the protagonist and emotional leader begins to realizing that she does not understand

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everything about emotion or what Rilley truly needs. Joy become determined to stop Sadness from interfering.

f. Delivery

Joy misunderstands the value of Sadness. She believes Riley must always be happy.

g. Derparture

All of the Rilley's core memories are dislodged from their place in Headquarters. The core memory tube activates, and Joy and Sadness are accidentally pulled out of Headquarters. It sent them into depths of Long-term Memory, leaving Anger, Fear, and Disgust in control of Rilley. This is the true beginning of Rilley's emotional breakdown.

h. First Function of The Donor

After Joy and Sadness are lost in Long-term Memory, they meet Bing Bong, Rilley's old imaginary friend. Bing Bong offers to help Joy and Sadness to guide them through Rilley's mind, and helping them return to Headquarters.

i. Hero's Reaction

Joy initially doubts Bing Bong, for the reason he is not exactly reliable. However, Joy quickly decides to trust him, because they need help and have no idea how to get back.

j. Provision of a Magical Agent

Bing Bong becomes a guide through Rilley's mind. He shares his rocket wagon, which becomes a literal vehicle to try to reach Headquarters. Bing Bong's rocket literally moves them forward.

k. Guidance

Bing Bong helps navigate through different realms of Rilley's mind, like imagination land, abstract thought, dream productions, and eventually toward the train of thought. He gives Joy and Sadness routes and shortcuts, helping them avoid dead ends.

l. Struggle

Joy and Bing Bong fall into the memory dump, a place where memories (and characters) are lost forever. Joy is devastated, she believes all is lost and breaks

down emotionally for the first time. She begins to accept that she cannot protect Rilley from all pain, and that Sadness is necessary.

m. Victory

Joy escapes the memory dump, with help from Bing Bong self-sacrifice.

n. Return

Joy rushes back to Headquarters with Sadness.

o. Solution

Sadness turns a core memory from joy to sadness, which let Rilley finally express her feelings to her parents. Rilley's mental and emotional health are restored.

p. Recognition

Sadness is finally recognized not as a problem to fixed, but as a vital part of Rilley's emotional life. Joy also recognizes Sadness's purpose and emotional power. Rilley being seen for who she really is, a full feeling person, not just "the happy girl".

### *Discussion*

#### *1. Spheres of Action*

Pixar's Inside Out depicts the emotional journey of a child named Riley through the personification of the five primary emotions that live in her mind. Although not a traditional fairy tale, the film's narrative can be analyzed through Vladimir Propp's theory of the morphology of the folktale, which identifies seven spheres of action. Within this framework, Joy occupies the position of hero. She is the main character who begins a journey to return core memories to the emotional headquarters (Headquarters) after a major emotional incident shakes Riley. Throughout this adventure, Joy not only faces physical challenges in Riley's mind structure, but also transforms her understanding of the meaning of happiness and the role of other emotions, especially Sadness. Joy's journey of conflict and sacrifice reflects the classic pattern of the hero in Propp's narrative structure.

Although the film does not have a traditional villain, antagonism is present through the forms of emotional crises and imbalances within Riley. Characters such

as Anger, Fear, and Disgust, who take over when Joy and Sadness disappear, can be understood as "functional villains." They are not morally evil, but their actions worsen Riley's circumstances, such as driving her to run away from home. Furthermore, the significant changes in Riley's life, most notably the move to San Francisco, can also be seen as an essential source of conflict, representing external pressures that disrupt her emotional stability. In this context, emotional crises and environmental changes pose significant obstacles for the hero. Bing Bong, Riley's childhood imaginary friend, fulfills the role of a donor in Propp's scheme. He provides concrete, emotional support that allows Joy and Sadness to continue their journey. Bing Bong's sacrifice to be left behind in the Memory Dump, ensuring Joy can return to base, is a key moment that demonstrates his role as a provider of supplies or tools that advance the hero. He also provides the knowledge and encouragement that sparks a significant change in Joy.

Sadness, although initially considered a nuisance by Joy, turns out to play an essential role as a helper. She shows empathy and the ability to understand Riley's emotional situation in a way that Joy cannot. Sadness helps restore balance by allowing Riley to feel and express her sadness honestly, an act that saves Riley from falling. Sadness' existence proves that happiness cannot stand alone without room for other emotions. In this narrative, Riley plays the role of a princess, not in the literal sense, but as a figure who is the focus of a rescue mission. She is a figure whose emotions need to be saved from destruction due to pressure and imbalance. The primary mission of the feelings in her, especially Joy and Sadness, is to restore Riley's emotional integrity. In Propp's classic version, the "princess father" is an authority figure or guardian of values; in this film, that position is represented by Riley's parents and the family values they want to uphold.

The dispatcher, or mission sender, is not represented by a specific character, but rather by the incident of Riley's core memories being lost and moving to a new town. This event triggers a pivotal moment in the story and prompts Joy and Sadness to take action, making it a significant driving force in the narrative structure. Interestingly, Joy herself can be seen as a false hero at the beginning of the story. She believes that only happiness matters, thus suppressing other emotions,

especially Sadness. This view worsens Riley's crisis. However, as the story progresses, Joy realizes her mistake and develops into a true hero, reinforcing Propp's structure that allows one character to occupy two functions at different points in the story.

### 2. *Narrative Function*

The film Inside Out tells the story of Riley, an 11-year-old girl who must adapt to her new life after moving from Minnesota to San Francisco. In the context of Vladimir Propp's narrative function theory, the main character in this story is not only Riley, but also the five primary emotions in her mind: Joy, Sadness, Fear, Anger, and Disgust. The first Propp function that appears is "absentation," or leaving home: Riley is separated from her hometown, which triggers emotional imbalance. When Joy and Sadness are sucked out of the emotional control center, a "complication" or main problem occurs—namely Riley's emotional imbalance because the control center is only controlled by Fear, Anger, and Disgust. This marks the "violation" stage, which triggers a crisis in Propp's structure.

The "struggle" stage in Propp's function is reflected in Joy and Sadness's adventures as they explore Riley's mind world to return to the control center. They meet supporting characters, such as Bing Bong, Riley's imaginary friend, who acts as a "helper" in Propp's narrative structure. The journey depicts a process fraught with obstacles, including the loss of core memories and the destruction of personality islands, which serve as metaphors for Riley's internal conflict. Joy initially tries to maintain control by forcing happiness, but as the story progresses, she realizes the importance of Sadness in processing emotions healthily. This process of awareness functions as "recognition" and "transfiguration" in Propp's structure, where the main character experiences change and enlightenment.

In the final section, the functions of "return" and "resolution" are represented as Joy and Sadness successfully return to the control center, creating a more complex and balanced emotional system within Riley. Riley, who had previously wanted to run away from home, finally opens up to her parents and expresses her feelings of sadness. This is the stage of resolution or "solution", where the crisis has

been overcome and harmony is restored. Within Propp's narrative framework, Inside Out successfully utilizes the classic structure of Russian fairy tales to depict psychological conflict emotionally and philosophically. Although the characters and settings are contemporary and abstract, the plot structure still reflects the typical pattern of protagonist transformation outlined in Propp's theory.

## CONCLUSION

This character analysis of the film Inside Out through Vladimir Propp's narrative theory has revealed how classical structuralist frameworks can still be applied to modern, psychologically complex narratives. Beginning with the introduction of Joy as the protagonist, we explored her role not only as the dominant emotion in Riley's mind but also as a metaphorical "hero" navigating an emotional quest. By mapping Joy's journey onto Propp's seven spheres of action, we identified her as the hero, while figures such as Sadness and Bing Bong fulfill the roles of helper and donor, respectively. Uniquely, the villain is not a person but a psychological imbalance, showcasing a more internalized and symbolic conflict. Additionally, the role of the "false hero" is subverted through Joy herself, who initially believes that happiness is the only emotion that matters an assumption she later corrects.

The application of Propp's 31 narrative functions further demonstrates that while Inside Out does not strictly follow each function in a literal sense, it mirrors many of them in an emotionally resonant and metaphorically rich way. Joy's emotional transformation, the restoration of balance in Riley's internal world, and the collaborative emotional control at the film's end all reflect a modified yet structurally coherent version of Propp's heroic quest. Ultimately, the analysis confirms that Inside Out is not just a story about emotions, but a narrative of self-discovery and emotional maturity. By applying Propp's framework, we gain deeper insight into how Joy evolves as a character from a one-dimensional figure of happiness to a more nuanced representation of emotional wisdom. This synthesis of classical narrative theory and contemporary storytelling underscores the

enduring relevance of Propp's model, even within the context of animated films aimed at modern audiences

Finally, based on the findings of this study, several recommendations can be made for future research and educational practice. Future researchers are encouraged to apply Propp's narrative theory to other contemporary films, particularly those that depict psychological, emotional, or symbolic conflicts, in order to test the flexibility and limitations of classical narrative models. Comparative studies between traditional fairy tales and modern animated films are also recommended to further explore the transformation of narrative structures across time and genres. For educational contexts, this study recommends the use of films like *Inside Out* as teaching materials in literature and film studies classrooms. Such films can help students better understand abstract narrative theories through relatable and visually engaging examples. Teachers and lecturers are encouraged to integrate structuralist approaches with modern media texts to increase students' critical thinking and analytical skills.

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