

The Representation of Positive Affirmations of Parents in the Film *Inside Out* (2015): A Study of Roland Barthes' Semiotic Analysis

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Abstract

This study examines the representation of positive parental affirmation in the film *Inside Out* (2015). It aims to analyze how positive parental affirmation is represented through verbal and nonverbal signs and to identify its denotative, connotative, and mythical meanings using Roland Barthes' semiotic analysis. This study employed a descriptive qualitative method with Roland Barthes' semiotic approach. The unit of analysis consisted of seven scenes depicting interactions between Riley and her parents containing positive affirmation. The data were analyzed through three levels of meaning: denotation, connotation, and myth, and were interpreted using Positive Communication Theory, which includes acceptance, validation, empathy, and encouragement. The findings indicate that parental affirmation is represented through verbal and nonverbal communication in the forms of acceptance, emotional validation, empathy, encouragement, parental support, and attentive presence. At the level of myth, the film constructs the idea of an ideal family that accepts, understands, and supports children through positive communication. This study concludes that *Inside Out* (2015) represents positive parental affirmation as a meaningful form of family communication reflecting social values.

Keywords

Roland Barthes' Semiotics, Representation, Positive Parental Affirmation, Positive Communication Theory, *Inside Out* (2015)



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INTRODUCTION

Film as a form of mass media is never presented in a completely neutral manner. Each scene, dialogue, color, facial expression, gesture, and storyline functions as a series of signs that constructs particular meanings. From Roland Barthes' semiotic perspective, film can be understood as a system of signs that operates through different levels of meaning. Barthes developed the concept of *two orders of signification*, consisting of denotation, connotation, and myth. Denotation refers to the literal or first-level meaning of a sign, while connotation refers to implicit meanings associated with emotions, values, and cultural contexts. Myth refers to meanings shaped by socio-cultural influences and presented as natural or self-evident within society (Nofia & Bustam, 2022). Thus, film functions not only as entertainment but also as a cultural text that represents and normalizes particular social values.

Family communication is one of the social realities frequently represented through

film. Films portray interactions between parents and children while simultaneously constructing ideas about what constitutes an ideal family relationship. Through visual and narrative signs, films can frame particular patterns of communication as desirable social values. One film that strongly represents children's emotional experiences and family communication is *Inside Out* (2015), produced by Pixar Animation Studios. The film follows Riley, a young girl who experiences emotional difficulties after moving to a new city. Her emotions are personified through the characters *Joy*, *Sadness*, *Anger*, *Fear*, and *Disgust*. This visualization makes the film particularly relevant for semiotic analysis because emotions are represented through colors, facial expressions, gestures, and narrative interactions.

At the denotative level, *Inside Out* depicts a child experiencing difficulties in adapting to a new environment. At the connotative level, however, the film represents the importance of accepting the full spectrum of human emotions. At the mythical level, it constructs the idea that an ideal family is one that recognizes children's emotions and provides a supportive environment. These meanings are reflected in interactions between Riley and her parents through expressions of empathy, affection, acceptance, and emotional support. Consequently, positive parental affirmation in the film can be understood not merely as ordinary interpersonal communication but as a cultural sign carrying broader meanings about family relationships.

Within Barthes' framework, parental gestures such as embracing Riley represent more than physical actions; they can signify acceptance, affection, and emotional security. Similarly, gentle gazes, calm vocal expressions, and empathetic facial expressions form a system of nonverbal signs that communicates parental support. The film therefore constructs the meaning that positive communication can strengthen relationships between parents and children. This representation is reflected in acceptance, emotional validation, empathy, and encouragement. Previous studies also indicate that film can represent family communication values and contribute to the construction of meanings concerning harmonious parent-child relationships (Faza & Soedarsono, 2022; An Nur, 2022).

The concept of positive communication in this study is based on Positive Communication Theory, which identifies four main indicators: *acceptance*, *validation*, *empathy*, and *encouragement*. These indicators are used to identify forms of positive parental affirmation before the signs are interpreted through Barthes' semiotic framework (Marssel Michael Sengkey et al., 2025). In *Inside Out*, positive communication can be observed when Riley's parents respond to her emotional experiences with acceptance and support rather than suppressing or rejecting her feelings. In addition, the film's visual representation of emotions reinforces the idea that sadness is not necessarily a weakness but an important part of emotional development.

Although previous studies have examined *Inside Out* from the perspectives of semiotics and interpersonal communication, most have focused on general signification or children's emotional dynamics (Emerald & E. Rizky Wulandari, 2024; Fithri et al., 2023). Studies specifically examining positive parental affirmation as a sign system through Roland Barthes' semiotic approach remain limited. Furthermore, the integration of Barthes' semiotics with Positive Communication Theory, particularly through the indicators of *acceptance*, *validation*, *empathy*, and *encouragement*, has received limited attention. This research therefore seeks to address this gap by examining how positive parental affirmation is represented through verbal and nonverbal signs in *Inside Out* (2015) and how these signs construct denotative, connotative, and mythical meanings.

Based on this background, the study is entitled “The Representation of Positive Affirmations of Parents in the Film *Inside Out* (2015): A Study of Roland Barthes' Semiotic Analysis.” The research focuses on two questions: (1) How is positive parental affirmation represented through visual and verbal signs in *Inside Out* (2015)? and (2) What are the denotative, connotative, and mythical meanings of these representations based on Roland Barthes' semiotic analysis? Accordingly, the study aims to describe the representation of positive parental affirmation through verbal and nonverbal signs and analyze its denotative, connotative, and mythical meanings. Theoretically, this study contributes to communication studies, particularly media semiotics, family communication, and Positive Communication Theory, by demonstrating how film constructs meaning through different levels of signification. Practically, the findings may serve as a reference for future studies of parental communication and media representation. The study may also help audiences understand how films represent acceptance, validation, empathy, and encouragement as important elements of supportive communication between parents and children.

METHODS

This research uses a constructivist paradigm that views social reality as the result of the construction of meaning formed through experience, interaction, and socio-cultural context (Wita & Mursal, 2022). Therefore, the study used a qualitative method with a descriptive research type and Roland Barthes' semiotic analysis approach to examine the representation of positive affirmations of parents in the film *Inside Out* (2015). Film is understood as a cultural text that contains a system of signs in the form of dialogue, expression, gestures, colors, lighting, and visual compositions that produce meaning at the level of denotation, connotation, and myth (Nofia & Bustam, 2022). The research material is in the form of the film *Inside Out* (2015) produced by Pixar Animation Studios with a focus on seven scenes that show the interaction between Riley and his parents. The selection of scenes is based on three criteria, namely displaying direct interaction between parents and children, containing positive forms of verbal and nonverbal affirmations. The research data consists of primary data in the form of scenes, dialogues, visual expressions, gestures, colors, and cinematographic techniques in films, as well as secondary data obtained from books, scientific journals, academic articles, and previous research that are relevant as a theoretical foundation and support for analysis (Malahati et al., 2023).

Data collection is carried out through observation and documentation techniques by watching films repeatedly, recording dialogues in films, documenting important scenes, and identifying semiotic elements related to the focus of the research (H. J. Putri & Murhayati, 2025). The validity of the data was tested using source triangulation, theory triangulation, and triangulation methods by comparing the results of film analysis against various scientific literature and interpreting the data using Roland Barthes' Semiotic approach, Positive Communication Theory (Nurfajriani et al., 2024; Susanto et al., 2023). Furthermore, the data were analyzed using Roland Barthes' semiotic model through three stages, namely denotation analysis to identify the literal meaning of signs, connotation analysis to interpret implicit meanings related to acceptance, validation, empathy, and emotional support, and myth analysis to uncover ideological constructions regarding the ideal family. The analysis process is carried out systematically and reflexively so that the resulting interpretations are in accordance with the context of the scene, theoretical framework, and research objectives (Nofia & Bustam, 2022).

RESULTS AND DISCUSSION

Results



Scene 1 (00.01.52–00.02.10)

Aspects	Analysis Results
Denotation	The scene shows Riley's birth which is greeted with happiness by his parents. Based on the results of denotation analysis, this scene shows Riley being just born and welcomed by her parents. Mom says "Hello, Riley," while Dad says "Look at you. Aren't you a little bundle of joy?" while smiling at Riley. In addition to the dialogue, there were attentive looks, hugs, and gentle touches from the parents. The <i>close-up shot</i> technique is used to show facial expressions in detail so that the emotions of parental happiness can be clearly seen. The use of <i>eye level angle</i> provides a natural angle of view, while <i>high-key lighting</i> and warm color dominance create a bright and comfortable atmosphere. In the denotation stage, all of these signs are interpreted as actions and conditions that appear directly in the scene.
Konotasi	At the connotation level, the dialogue "Hello, Riley" is not only interpreted as a greeting, but also as a form of recognition of Riley's presence as a family member. The phrase "Look at you. Aren't you a little bundle of joy?" represents that Riley is seen as a source of happiness for both of her parents. This meaning is reinforced by nonverbal communication in the form of smiles, warm gazes, and hugs that indicate unconditional acceptance. The use of <i>close-up shots</i> directs the audience's attention to the emotional expressions of both parents so that the affection feels stronger. Meanwhile, <i>eye level angle</i> , <i>high-key lighting</i> , and warm color dominance create a comfortable and loving atmosphere. All of these signs represent a form of <i>acceptance</i> in <i>Positive Communication Theory</i> , which is acceptance given by parents to children through verbal and nonverbal communication.
Myth	On a mythical level, the film represents the family as the first environment that accepts the presence of children with affection. Parents are described as people who express acceptance through words, facial expressions, touch, and attention. The cinematographic technique used also strengthens the construction of this meaning so that the audience interprets that the ideal family is a family that gives unconditional acceptance to children from the beginning of their lives. This shows that positive affirmations are not only conveyed through dialogue, but are also built through visual and cinematic elements that support each other.

Scene 2 (00.04.58–00.05.10)



Aspects	Analysis Results
Denotation	Denotatively, this scene shows Riley playing hockey and his parents watching him. Mom called my dad and said "Hey, hey, look!", then dad said "We've got a future hockey player here." with a smile. In addition to the dialogue, both parents showed happy expressions and attentive looks at Riley. The use of <i>medium shots</i> shows the visual connection between Riley and his parents, while <i>the tracking shot</i> follows Riley's movements during the game so that his activities are the main focus. Bright lighting reinforces the cheerful play atmosphere.
Konotasi	On a connotation level, the dialogue "We've got a future hockey player here" not only shows Riley's ability to play hockey, but also represents the parents' belief in the potential of their children. The remarks became a form of positive affirmation that gave encouragement and hope for Riley's abilities. This meaning is reinforced through a smile and a proud look that shows appreciation for Riley's efforts. In addition, the use of <i>medium shots</i> shows the closeness between Riley and his parents, while <i>the tracking shot</i> directs the audience's attention to the process of Riley playing, so that parental support is interpreted as a reward for effort, not just results. All of these signs represent the category of <i>encouragement</i> in <i>Positive Communication Theory</i> , which is communication that aims to provide encouragement, build trust in children's abilities, and encourage children to continue to develop.
Myth	On a mythical level, this film represents that good parents are parents who are able to recognize and appreciate the potential of children from an early age. Support provided through positive speech, attention, and proud expressions builds the idea that communication that encourages a child's ability is part of an ideal parenting pattern. Through this representation, the film constructs the value that positive affirmations can be conveyed through the recognition of children's potential, so that children feel valued and motivated to continue developing their abilities.

Scene 3 (00.17.35–00.18.11)



Aspects	Analysis Results
Denotati	Denotatively, this scene shows both parents accompanying Riley to his new room after

on	moving to San Francisco. Dad called Riley "Our happy girl", while mom said "We did this for you" while kissing Riley's forehead. Riley looked silent and showed a sad expression. The use of <i>close-up medium</i> shows the facial expressions of each character clearly so that emotional interaction is the main focus. <i>The eye level angle</i> provides a natural viewing angle, while the warm lighting gives the room a cozy atmosphere.
Konotasi	On a connotative level, the title "Our happy girl" is not only an affectionate call, but also reflects the parents' expectations for Riley to remain a cheerful child despite facing major changes. The sentence "We did this for you" represents the parents' efforts to reinforce that the decision to move was made for the future of the family. This meaning is strengthened through a kiss on the forehead, a gentle smile, and the use of a <i>close-up medium</i> that highlights the emotional expression of each character. All of these signs represent the category of <i>encouragement</i> in <i>Positive Communication Theory</i> , because the communication is carried out aimed at building enthusiasm and giving Riley confidence to be able to face new situations.
Myth	On a mythical level, the movie <i>Inside Out</i> represents that ideal parents not only explain the reasons behind a decision, but also convey support through loving words and actions. Hugs, kisses, and expressions that provide hope construct the value that positive communication is the right way for parents to accompany their children when facing changes in life.

Scene 4 (00.21.51–00.22.01)



Aspects	Analysis Results
Denotation	Denotatively, this scene shows Riley who is about to enter school on her first day in a new environment. Before parting, my mother said "Have a good day!", then my father said, "Have a good day, monkey!" with a smile. Riley listened to the remarks before entering the school area. The use of <i>medium shots</i> shows the three characters in one composition so that the family interaction can be observed in its entirety. <i>The eye level angle</i> provides a natural angle of view, while <i>the high-key lighting</i> gives you a bright morning mood.
Konotasi	At the connotation level, the words "Have a good day!" are not only interpreted as a farewell greeting, but also as a prayer and encouragement for Riley to be able to have a good first day at school. Meanwhile, the "monkey" call that my father said was not a mockery, but a form of familiar greeting that reflected the warmth and humor in the Riley family. The use of humor is a communication strategy that creates a relaxed atmosphere so that it can reduce the tension that Riley may feel before entering a new environment. This meaning is strengthened by the smiles of both parents, <i>medium shots</i>

	that show family interactions as a whole, and <i>high-key lighting</i> that builds an optimistic atmosphere. All of these signs represent the category of <i>encouragement</i> in <i>Positive Communication Theory</i> , which is communication that provides encouragement and support to children when facing new experiences.
Myth	At the level of myths, this film represents that positive communication in the family is not always conveyed through formal expressions, but can also be realized through jokes, familiar calls, and simple habits before the child starts activities. The representation builds the idea that parents who provide support through warm words and humor can create a positive family atmosphere and strengthen emotional relationships with children.

Scene 5 (00.45.20–00.46.46)



Aspects	Analysis Results
Denotation	Denotatively, this scene shows Riley attending a game with his new hockey team. Before the game started, the mother gave encouragement through the words "Good luck, sweetie." After Riley failed to play well and looked disappointed, mom said, "Hey, it's going to be alright." while looking at Riley with a calm expression. The use of <i>medium close-up shots</i> shows the details of the facial expressions of mother and Riley so that the emotional interaction between the two is clear. Meanwhile, <i>the eye level angle</i> provides a natural angle of view so that the conversation feels closer to the audience.
Konotasi	On a connotation level, the "Good luck, sweetie" dialogue is not only interpreted as a pre-match word of encouragement, but also shows the parents' concern and support for Riley's efforts. After Riley fails, the "Hey, it's going to be alright" dialogue becomes a form of empathy that shows that the mother understands Riley's emotional state and tries to calm her down without judging the outcome of the match. This meaning is reinforced through gentle facial expressions, attentive gazes, and the use of <i>close-up shots</i> that highlight the emotional interaction between mother and child. All of these signs represent the category of <i>empathy</i> in <i>Positive Communication Theory</i> , which is communication that shows care, understanding, and emotional support for children's feelings when facing difficult situations.
Myth	On a mythical level, the movie <i>Inside Out</i> represents that the ideal parent is not only present when the child succeeds, but also still provides emotional support when the child fails. Through soothing speech, attention, and expressions of affection, the film constructs the meaning that empathetic communication is an important part of the parent-child relationship. These representations show that positive affirmations can be realized through the ability of parents to understand and respond to children's feelings when

faced with unpleasant experiences.

Scene 6 (01.22.20–01.22.45)



Aspects	Analysis Results
Denotation	Denotatively, this scene shows Riley returning home after running away. Riley cried while saying that he missed his old home in Minnesota. Dad then replied, "I miss Minnesota too," while mom hugged Riley. The use of <i>close-up shots</i> shows Riley's sad expressions as well as the attentive expressions of his parents. <i>The eye level angle</i> makes the conversation feel more intimate, while the dimmer lighting supports the emotional atmosphere in the scene.
Konotasi	On a connotative level, Riley's admission that he misses Minnesota shows his courage to express emotions that have been suppressed all along. The father's response, "I miss Minnesota too," was not intended to distract or dismiss Riley's feelings, but rather to acknowledge that those feelings could be felt together. Mother's hugs further strengthen the meaning that Riley is accepted for who she is, even when she is sad. The use of <i>close-up shots</i> highlights the emotional expressions of each character so that the audience can feel the closeness of the family relationship, while the dimmer lighting supports the emotional atmosphere in the scene. All of these signs represent the validation category in <i>Positive Communication Theory</i> , which is communication that acknowledges, accepts, and appreciates children's feelings without judging or rejecting the emotions felt.
Myth	On a mythical level, the movie <i>Inside Out</i> represents that the ideal family is not a family that demands children to always look strong or happy. On the contrary, the family is described as a safe space for children to express their sadness, fears, and longing without fear of being judged. Through dialogue, hugs, facial expressions, and cinematography techniques, the film constructs that emotional validation is a form of positive affirmation that strengthens communication between parents and children.

Scene 7 (01.24.44–01.24.59)



Aspects	Analysis Results
Denotation	Denotatively, this scene shows Riley participating in a hockey match with his team. Both of his parents were present in the stands to provide support. Dad said, "I'm not missing one," then shouted "Go, Foghorn!" during the game. Mom also cheered her on by saying "Go, Riley!" and "Foghorn's the best!" while clapping and smiling. The use of <i>medium shots</i> shows the involvement of both parents as spectators, while <i>close-up shots</i> show the expressions of enthusiasm and pride that emerge when they provide support to Riley.
Konotasi	On a connotation level, the dialogue "I'm not missing one" not only shows the presence of the father at Riley's game, but also represents the commitment of parents to always support every child's development. The cheers of "Go, Foghorn!", "Go, Riley!", and "Foghorn's the best!" are positive affirmations that provide motivation and show parental confidence in Riley's abilities. The meaning is reinforced through applause, smiles, and enthusiastic expressions that describe the emotional involvement of parents. The use of <i>close-up shots</i> makes clear the proud expressions of both parents, while <i>the medium shot</i> shows their presence as a support system for Riley. All of these signs represent the category of <i>encouragement</i> in <i>Positive Communication Theory</i> , which is communication that provides enthusiasm, motivation, and positive support so that children feel valued and believe in their abilities.
Myth	At the level of myths, the film <i>Inside Out</i> represents that parental support is not only manifested through advice or guidance, but also through presence and involvement in every process that children undergo. The presence of both parents in the stands and the cheers they give construct the idea that ideal parents are those who take the time to accompany, encourage, and show appreciation for their children's efforts, not just for the results achieved. These representations show that positive affirmations can be built through verbal, nonverbal, and parental support at important moments in a child's life.

Discussion

The discussion in this chapter is arranged using Roland Barthes' semiotic approach through three layers of meaning, namely denotation, connotation, and myth. Furthermore, the results of the analysis are interpreted by linking the research findings to the concept of positive affirmation and *Positive Communication Theory* to explain how the film *Inside Out* (2015) represents positive communication between parents and children.

Representation of Positive Affirmations of Parents towards Riley in the Film *Inside Out* (2015)

Inside Out Film (2015) Based on the results of the analysis of seven scenes, it was found that positive affirmations of parents are represented through various forms of verbal and nonverbal communication that describe the relationship between parents and children. The representation is displayed through affirmative dialogue, facial expressions, gestures, touch, gaze, and is supported by cinematographic elements such as shooting techniques, visual composition, lighting, and color. All of these elements form a system of signs that are analyzed using Roland Barthes' semiotics through stages of denotation, connotation, and myth. The results of the study show that the representation of positive affirmations of parents in the film *Inside Out* (2015) can be classified into four categories based on *Positive Communication Theory*, namely *acceptance*, *encouragement*, *empathy*, and *validation*. The *acceptance* category is found in Scene 1 and Scene 6. In Scene 1, parental acceptance is represented through expressions of affection when welcoming Riley's birth, while in Scene 6

it is shown through parental acceptance of Riley's emotional state when he returns home after trying to escape. Both scenes represent unconditional acceptance that is manifested through verbal and nonverbal communication.

The *encouragement* category is the most dominant form of positive affirmation and is found in Scene 2, Scene 3, Scene 4, and Scene 7. In Scene 2, the parents provide support for Riley's ability to play hockey. In Scene 3, support is shown as parents try to strengthen Riley to adapt to a new environment after moving to San Francisco. In Scene 4, parents encourage Riley before her first day at school through words of encouragement and warm interaction. Furthermore, in Scene 7, support is again represented through the presence of parents who watch Riley's hockey game and give cheers as a form of appreciation and motivation.

The *empathy* category was found in Scene 5 when Riley struggled in his first hockey game with a new team. In the scene, the parents do not give judgments or demands, but rather show concern for Riley's emotional state through the words "*It's going to be alright*" which is delivered in a gentle tone and attentive expression. This scene represents empathy as a form of communication that focuses on understanding the child's emotional experiences. Meanwhile, the *validation* category was found in Scene 6 when both parents listened to Riley's confession about his feelings of sadness and hardship after moving to San Francisco. Parents don't deny or ignore Riley's emotions, but they do provide space for Riley to express her feelings before responding with hugs and expressions of affection. The scene represents validation as a form of acknowledgment of children's emotions through open and supportive communication.

The four categories show that the representation of positive affirmation in the film *Inside Out* (2015) is built through various forms of communication that complement each other. The film not only represents positive affirmations through verbal expression, but also through the actions, expressions, gestures, touches, and presence of parents in various situations of Riley's life. These findings then became the basis for a discussion of the meaning of denotations, connotations, and myths constructed by the film as a narrative unit in the next sub-chapter.

Patterns of Positive Affirmation Representation of Parents in the Film *Inside Out* (2015)

Based on the overall results of the analysis of seven *scenes* in the film *Inside Out* (2015), it was found that the representation of positive affirmations of parents is built through consistent communication patterns throughout the storyline. The representation is not only displayed through affirmative dialogue, but also through nonverbal communication in the form of facial expressions, touch, hugs, gazes, the presence of parents, and is reinforced by the use of cinematographic elements such as *close-up* shots, *medium shots*, warm lighting, and visual composition. All of these signs are interrelated in building a representation of positive communication between parents and children.

The results show that the most dominant form of positive affirmation represented in film is *encouragement*. This form appears in four *scenes*, namely when parents support Riley's ability to play hockey, provide encouragement during the adaptation process in a new environment, support Riley when entering a new school, and be present in person to provide support at hockey matches. The dominance of the representation of *encouragement* shows that films place parental support as a form of communication that is constantly present in various phases of children's lives, both when facing new experiences and when carrying out daily activities.

In addition to *encouragement*, the representation of *acceptance* emerges as the

foundation of the relationship between parents and children. This form is found at the beginning of the story when Riley is greeted with affection since her birth, and reappears at the end when her parents accept Riley's emotional state without giving any rejection or judgment. This pattern shows that acceptance is represented as the basis of family communication that begins and ends the journey of conflict in the film. Thus, the film constructs that the parent-child relationship is built through acceptance that is consistently present in various situations. Representations of *empathy* and *validation* arise when the storyline reaches an emotional conflict. In this phase, parental communication no longer focuses on providing motivation, but shifts to trying to understand and acknowledge the emotions Riley feels. Films represent that empathy is manifested through attention to the emotional state of the child, while validation is manifested through the willingness of parents to listen, accept, and provide space for the child to express his feelings. This pattern shows that positive affirmations develop according to the communication needs faced by children at each stage of the story.

When viewed as a whole, the four forms of positive affirmation do not stand alone, but complement each other in building a representation of family communication. *Acceptance* is the basis of the emotional relationship between parents and children, *encouragement* provides support in dealing with various experiences, *empathy* shows concern for the emotional state of the child, while *validation* shows recognition of the emotions felt by the child. The integration of these four forms forms a pattern of positive communication that is consistently represented in the film *Inside Out* (2015). The findings of this study show that positive affirmative representations in film are not only built through verbal communication, but also through nonverbal communication and mutually reinforcing cinematographic elements. Affirmative dialogue acquires a fuller meaning when combined with facial expressions, gestures, touch, visual composition, lighting, and shooting techniques that direct the viewer's attention to the emotional closeness between parent and child. Thus, the representation of positive affirmation in the film *Inside Out* (2015) is constructed as a family communication pattern that emphasizes acceptance, support, empathy, and validation through the combination of various sign systems.

This representation shows that the film shows more parental support in accompanying children to face various experiences and challenges. Meanwhile, *acceptance* appears at the beginning and resolution of conflict as the basis of the parent-child relationship, while *empathy* and *validation* are represented when emotional conflict reaches its peak. The pattern shows that each form of positive affirmation has a different function in building a representation of positive communication throughout the storyline.

The Meaning of Denotation, Connotation, and Myth in the Representation of Positive Affirmation of Parents

Analysis of the Meaning of Denotation

At the level of denotation, the film *Inside Out* (2015) represents the positive affirmation of parents through various signs that are visible directly, both in the form of verbal and nonverbal communication. Based on the results of the analysis of seven *scenes*, positive affirmations were displayed through dialogue, facial expressions, gestures, touch, hugs, gazes, and the presence of parents in various situations experienced by Riley. In addition, the representation is also strengthened by the use of cinematographic elements, such as *close-up* shots, *medium shots*, lighting, visual composition, and color dominance that support the conveyance of the meaning of each scene.

Verbalistically, the film features various affirmative dialogues spoken by both Riley's parents, such as "Hello Riley", "Our happy girl", "Good luck, sweetheart", "It's going to be alright", as well as various other expressions of encouragement that appear in daily interactions. These dialogues literally show the existence of communication that contains parental attention, support, and affection for children. Meanwhile, nonverbally, positive affirmations are represented through smiles, hugs, kisses on the forehead, warm gazes, gentle touches, and the presence of parents in various important moments of Riley's life, from childhood to when facing various changes in his life.

The representation is also strengthened through the use of shooting techniques. *Close-up shots* are used to show the emotional expressions of the characters more clearly so that the audience's attention is focused on the interaction between the parents and Riley. *Medium shots* show interpersonal communication that occurs through dialogue and body language, while *long shots* are used to show the context of the situation behind the interaction between characters. In addition, the use of *warm lighting* and the dominance of bright colors in some scenes also build a family atmosphere full of warmth and emotional closeness. Overall, the denotative meaning in the film *Inside Out* (2015) shows that positive affirmations are represented as a form of communication that is present through various simple actions in family life. The film not only showcases affirmations through words of encouragement, but also through attention, touch, facial expressions, parental presence, as well as the nonverbal communication that accompanies every interaction with Riley.

Analysis of the Meaning of Connotations

The sensation of positive affirmation of parents in the film *Inside Out* (2015) is not only interpreted as a form of communication that appears through dialogue and action, but also contains a deeper meaning regarding the emotional relationship between parents and children. Based on the analysis of the film as a whole, various verbal and nonverbal signs represent communication built on acceptance, support, empathy, and validation. The meaning does not arise from one particular scene, but is constructed continuously through a series of interactions between Riley and his parents throughout the storyline.

Connotatively, affirmative dialogues such as "Hello Riley", "Our happy girl", "Good luck, sweetheart", and "It's going to be alright" do not only serve as a form of greeting or encouragement expression. These dialogues represent the attention, affection, and emotional involvement of parents in accompanying children to face various life situations. The same meaning is also reinforced through nonverbal signs in the form of hugs, touches, warm gazes, smiles, and the presence of parents at important moments. All of these signs form a representation that positive affirmations can be communicated through various forms of communication, both verbal and nonverbal.

Based on *Positive Communication Theory*, the connotative meanings found in this film can be grouped into four forms of positive affirmation. The form of *acceptance* is represented through parental acceptance of Riley from the beginning of his life to when facing emotional conflicts. This acceptance is shown through affection, hugs, and the willingness of parents to remain present in various conditions. The form of *encouragement* is represented through various expressions of support and motivation given by parents when Riley faces challenges, whether when playing hockey, adapting to a new environment, or carrying out daily activities. Furthermore, the form of *empathy* is represented through parental attention to Riley's emotional state without ignoring the feelings he is experiencing. Meanwhile, a form of *validation* is displayed through acknowledgment and acceptance of Riley's emotions

by providing space for the child to express his feelings before the parents respond.

The connotative meaning is also strengthened by the use of cinematographic elements. The *close-up shot* technique is used to show facial expressions and emotional contact between characters so that the audience can capture the affective meaning contained in each interaction. Meanwhile, the *medium shot* shows interpersonal relationships through body language and communication between characters, while warm lighting, balanced visual composition, and the dominance of bright colors reinforce the representation of a family atmosphere full of warmth and emotional closeness. Thus, the visual elements in the film not only serve as a complement to the story, but also become a sign system that builds a connotative meaning regarding the positive affirmation of parents.

Analysis of the Meaning of Connotations

The film *Inside Out* (2015) not only displays positive affirmations as a form of communication between parents and children, but also constructs a view of how an ideal family relationship should be built. According to Roland Barthes, myth is a second-level system of meaning that makes certain values, beliefs, and cultures appear to be something natural and accepted by society. In the context of this film, various dialogues, gestures, expressions, and actions of parents are not only understood as a form of daily interaction, but also represent the values of family communication that are considered ideal.

Based on the results of the analysis of the entire film, the myth constructed is that positive communication is the main foundation in the relationship between parents and children. The film represents that *acceptance*, encouragement, empathy, and validation are not just a momentary response to a child's condition, but are part of a communication pattern that continues to be present in family life. Through this representation, the film builds an understanding that warm, open, and attentive communication is a form of parental involvement that is valuable in accompanying children's development. In addition, the film also constructs the myth that positive affirmations are not only manifested through verbal expressions, but also through nonverbal communication. Hugs, touches, gazes, smiles, the presence of parents in important moments, and attention to the child's emotional state are represented as a form of communication that has a meaning equivalent to words. Thus, the film shows that family communication is built through a combination of verbal and nonverbal messages that complement each other in conveying affection, care, and support.

In terms of cinematography, the use of *close-up shots* on the characters' expressions, *medium shots* during family interactions, warm *lighting*, and the dominance of bright colors also strengthen the construction of the myth. These visual elements not only serve to support the aesthetics of the film, but also serve as a sign that directs the audience to interpret the family as a space that presents a sense of security, emotional closeness, and positive communication. In this way, the film builds a representation that harmonious family relationships are realized through the emotional involvement of parents in the child's life.

CONCLUSION

Based on the analysis of seven scenes in *Inside Out* (2015), parental positive affirmation toward Riley is represented through verbal and nonverbal communication, including greetings, compliments, encouragement, family humor, smiles, warm gazes, kisses, hugs, and parental presence. These findings indicate that positive affirmation is conveyed not only through words but also through simple actions that make children feel cared for,

loved, and supported. The representations reflect four indicators of Positive Communication Theory: acceptance, validation, empathy, and encouragement. Through Roland Barthes' semiotic analysis, denotative meanings emerge from direct interactions between Riley and her parents, while connotative meanings reflect acceptance, affection, emotional security, support, and validation. At the mythical level, the film constructs the ideal family as one that accepts children even when they experience sadness, disappointment, failure, or vulnerability. Overall, *Inside Out* represents positive affirmation as an important form of family communication that strengthens warm, supportive, and harmonious parent-child relationships.

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