

# Analysing Elements of Emotion in the Process of Story Development: Agent Ali the Movie

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## Abstract

Elements of emotion are essential in an animated film to generate an affective impression and emotions in the audience. Malaysia's animation industry has been proliferating in recent years, and Malaysian animators have produced many animation products. However, previous studies stated that the current situation of local animated films had been seen to have a weak storytelling technique. There is a West scholar who argues that good storytelling can evoke the emotions of the audience. This study identified the elements of emotion in the development of the Case study of storytelling Agent Ali in the Movie film. Based on elements of emotion in that film based on Freytag's Pyramid model and describe the importance of emotional elements in the film. This qualitative study was used to analyses the type of emotion in Agent Ali the Movie film. The study results found that elements of emotion exist in the process of story development in Agent Ali the Movie, such as happiness, sadness, and anger in every three acts of structure (exposition, conflict, and resolution). The existence of emotion has proved that animated films in Malaysia need to be focused to overcome the weak storytelling technique.

**Keywords:** Animation, Emotion, Storytelling, Freytag's Pyramid, Story Development.

## Introduction

Animation means 'to make alive' or to fill the breath. Animation is always used in computer graphics and multimedia because it is a moving image display (Phakira, 2010; Wells, 2013; Wright, 2013). Nowadays, animation fields have been expanded through multiple platforms, for example, entertainment, education, and medications such as forensic pathology and science education. Animation development is seen concentrating not only on producing cartoon design and animated film but also on other sectors. Animation fields are trendy in Malaysia, especially in the creative arts sector and entertainment industry, such as animated film production, drama, cartoon, and fictional films (Global Animation Industry Report, 2016). The story development process is one of the essential processes in pre-production to build a story. Pre-production is the planning stage that is very important for directors and film producers to put the foundation in production (Furniss, 2008). There are two more processes in animation other than pre-production, such as production and post-production.

Pre-production is considered the most crucial phase in producing a story that can emotionally impact the human soul. The pre-production process has a standard procedure; there are eight pre-production processes: concept, work schedule, analysis of the source,

story, narrative and dramatic scenario, formal design, storyboard, and script (Wells and Moore, 2016). However, the process in pre-production does not have one resolution as it depends on the suitability of a studio. An example that can be seen is Pixar studio which includes five pre-production processes such as ideas, story development, writing (script and storyboard), design (characters, sets, and props), modelling, and shading (Pixar's USD Pipeline, 2019). For Toei Animation studio, it is divided into three processes, for example, project and proposal (discussion theme and purpose, screenwriting, and characters as well as item design), script, and storyboard (based on a screenplay, illustration series) (Toei Animation, 2018). The pre-production process for both studios can explain that each animated studio uses a process appropriate to their working environment or working settings. Thus, this study evaluates the process of story development that has an element of emotion in 3D animated films in Malaysia.

Emotion is one of the essential elements in an animated film. Without emotion, the animated film cannot generate effective impressions and emotional responses from the audience (Ward, 2019). Applying emotions in animation is very difficult compared to live-action films that can control emotions through the acting techniques of the actors; this is because the production staff needs to transfer an emotion in humans into computer technology (Sophie, 2016). Computer animation has been an influential tool in describing, studying, and manipulating emotions (Uhrig, 2019). Feldman (2017) said that human emotions could be divided into six: anger, fear, disgust, surprise, sad, and happiness. However, infants and children can only feel three types of emotion: angry, sad, and happy (Kirbas & Smith, 2018). The process found in the theory of emotion often varies according to the passage of time. The main theories are (James-Lange theory, 1884-1887; Cannon-Bard theory, 1927; Schachter-Singer Two-Factor theory, 1962 and Lazarus'cognitive-Mediational theory, 1991). This study has chosen the theory of emotion introduced by Feldman (2017), adapted based on (Lazarus'cognitive-Mediational theory, 1991). Lazarus'cognitive-Mediational theory (1991) is more emphasizes the importance of cognitive factors in emotions.

The emotions applied in storytelling are significant because they can radiate energy and emotions among the audience. The energy and emotions are essential to ensure that the storyline can be experienced and felt by the audience (Knafllic, 2015). Moreover, elements of emotion are needed in a story because every story created by the storyteller must be connected to people, no matter in terms of emotions or feelings, to produce the illusion of life (Gordon, 2020; Beck, 2011). The research about transferring a moving image with emotion to art forms such as animated films has long been implemented in Western countries (Uhrig, 2019). Producing a story that can connect to the audience is very difficult; animators have to apply emotions through characters' facial expressions, whether in 3D animated films or gaming (Sophie, 2016). Other than facial expression, elements of emotion are essential in the narrative. Achin et al (2018) said those narrative elements must be well processed to produce narrative material that can attract the audience and then express their emotions. Science has proven that humans can express emotions naturally because they have three hormones: Dopamine, Oxytocin, and Endorphin. Dopamine is an essential chemical fluid in the brain that has many functions that affect memory, observation and it also can give signals to the brain to control body movements. (Klein et al., 2018). Since childhood, oxytocin has been a hormone owned by humans related to empathy, trust, sexual activity, and development in human relationships. The oxytocin hormone is also known as the love hormone (Campbell, 2010). As for the hormone, endorphin is a chemical fluid in the body that is released during

stress or pain. This hormone can help relieve pain, reduce emotional stress, and offer a sense of well-being (Amir et al., 1980). These three hormones in the human body clearly show that they can influence the reaction and response of the audience when elements of emotion exist through characters, stories, and dialogues in 3D animated films (Beck, 2011; David, 2017).

Furthermore, to produce a film connected with human emotion, three acts structure can be used as a model for generally communicating to the audience (Knafllic, 2015). According to Gustav Freytag (1893), a German scholar, Freytag's Pyramid, also known as the 3 acts structure, is a dramatic element considered the narrative structure's building blocks. It consists of 5 actions: exposition, rising action, climax, falling action, and denouement. The five actions found in Freytag's Pyramid connect emotion and storytelling in the formation of a story. Every story has a connection to human life because the process of story production requires an understanding of human psychology and emotions (Miller, 2011). Thus, it can be concluded that emotions are significant in storytelling because every successful story can impact the audience and cannot be forgotten by them (Matthew, 2019). Therefore, this study will identify the elements of emotion in the development of storytelling Agent Ali the Movie and analyse the emotional elements in the film based on Freytag's Pyramid model.

## **Literature Review**

### **Animation**

Animation is often linked with images that have been manipulated 'frame by frame' and produces illusory motion when the image is moved continuously (Wyatt, 2010). The animation production process needs to go through several stages, i.e., pre-production, production, and post-production. To produce a story, storytelling development in the pre-production stage needs to be going through by the production team. The process of storytelling development is the most crucial stage for them to discuss how to put a foundation in production (Anggara et al., 2020; Furniss, 2008). The previous study found eight processes found in pre-production such as concept, work schedule, review the resources, story, narrative and dramatic scenario, formal design, storyboard, and script (Wells & Moore, 2016). However, the process is not fully applicable because each production studio has its process. The process is different because the work culture of a studio influences it; for example, Pixar (United States of America) contains five pre-production processes such as an idea, constructed story, writing (script and storyboard), design (characters, sets, and props), modelling and shading (Pixar's USD Pipeline, 2019). while Toei Animation (Japan) is divided into three processes, for example, projects and proposals (discussion of themes and purposes, screenwriting and character also item design), script, and storyboard (based on a screenplay, illustration series) (Toei Animation, 2018). The differences in the process can be explained that every process of producing stories is very different and according to the suitability and work environment of a studio (Heller, 2019).

### **Storytelling**

Storytelling is vital in a story; narrative elements must be constructed carefully if the production team wants to produce a well-organized story, has reasonable structure, and can attract the interest of the audience (Achin et al., 2018). Every story that is well organized and in good structure will connect to humans; this is because the elements of emotion have been put on every phase in storytelling (Kyoung, 2020). Emotions play an essential role in influencing human cognition and effectiveness, especially when using computer animation tools to illustrate, study, and manipulate emotions (Feldman, 2017; Uhrig, 2019). According

to Achin et al (2018); Kyoung (2020); Feldman (2017); Uhrig (2019), It can be stated that without any elements of emotion in the story, it will make a movie unable to connect with the audience. Thus, the previous study by Ghazali and Ghani (2019) stated that the storytelling techniques for animated films in Malaysia are still weak. The previous study showed that the weakness was due to a problem, the lack of continuity.

A film narrative can be moved through a chronology of events based on cause and effect. A successful narrative can make the events in the story interconnected (Syukri & Abdullah, 2016). According to Syukri and Abdullah (2016), the element of space, time, and effect should be the primary focus to produce a movie that is easy to understand by the audience. organized narrative will be being able to make people understand the story flow. In addition, a successful narrative need to have emotional values to produce a successful story that can be connected to people. For example, the existence of emotional values such as fear and worry on cause-and-effect element in the animated film *Geng: Pengembaraan Bermula*, i.g., in minutes to 00:54:34 when Kak Ros, Upin, Ipin, and Rajoo tried to take shelter in the cave, but suddenly there is a beast that inhabits the cave trying to chase them (Syukri & Abdullah, 2016).

### **Elements of Emotion**

Elements of emotion are essential in storytelling to create cognitive and practical effects and produce reactions to the audience, such as tension or anxiety after looking at the characters in the movie when they are in an emergency. For example, in *Geng: Pengembaraan Bermula* when Kak Ros, Upin, Ipin, and Rajoo tried to take shelter in a cave, but suddenly there is a beast that inhabits the cave trying to chase them (Syukri & Abdullah, 2016). The process was found in the theory of emotion often varies according to the passage of time. The main theories are James-Lange theory (1884-1887), Cannon-Bard theory (1927), Schachter-Singer Two-Factor theory (1962), and Lazarus' cognitive-Mediational theory (1991). There are three processes in the emotion theory of James-Lange (1884-1887), i.e., levels of stimulation, heartbeat, and sweating, as well as fear (emotion); however, James-Lange's theory has been disapproved by Cannon-Bard theory. For Cannon-Bard, human emotional processes include levels of stimulation and then continue to turn it into heartbeat and sweating.

However, Schachter-Singer Two-Factor theory does not agree with the theory by Cannon-Bard. Based on the Schachter-Singer Two-Factor theory, emotions are produced through environmental stimuli and move to heartbeat response, sweating, and cognitive response and then produce an emotion, i.e., fear. Lazarus disapproved Schachter-Singer's theory because, for Lazarus, human emotions will be producing when cognitive, psychological, and behavioral actions happen (University of Central Florida, 2017). Based on the four types of theories that have been described, this study will select the Lazarus' cognitive-Mediational theory (1991) model as it is suitable for this study—emphasizing the importance of cognitive factors in emotions. According to Lazarus (1970), each emotional reaction is a specific type of cognitive or assessment. In addition, this model also introduces emotional action through three stages, i.e., cognitive, or subjective, psychological, and behavioral (Smith & Lazarus, 1990). Therefore, the selection of emotional theory was introduced by Feldman (2017), which has been adapted based on a theory of Lazarus' Cognitive-Mediatoral (1991) to assess the types of emotional elements found in the animated film *Agent Ali: The Movie*. Furthermore, emotion theory by Feldman (2017) and Lazarus' cognitive-Mediational theory (1991) have similarities as it emphasizes the importance of cognitive factors in emotions.

The basic types of human emotions have been identified by psychologists, i.e., Feldman (2017): angry, scared, disgusted, shocked, sad, and happy. The basic emotions of human beings can be produced through two methods such as social and psychological development. Social development is to study the role of values and social interests in determining how we see and act (external); meanwhile, psychological development is perceptions, thoughts, responses, and feelings that are self-constructed (internal). In summary, the human emotion produced needs to go through 4 processes, i.e., predict, simulate, compare, and resolve errors. According to Feldman (2017), emotional observations should be made via physical measurements such as the facial or human face, body, and human brain. For example, a smile on the face of the human depicting happiness, frowning and does not smile on face illustrates the sadness, the sharp squinting gives an impression of anger, stunned with the big open eye depicting fear, and the wrinkle on the nose reflects the disgusting (Feldman, 2017).

### **Freytag's Pyramid**

Freytag's Pyramid is the main root in producing a great story, making a story more organised and sound structure to ensure that viewers can understand the narrative structure in storytelling (Harun et al., 2013). According to Tan (2011), exciting films such as having a storyline full of Conflict will trigger the audience's emotional reaction. For example, the audience will feel guilty when they mistakenly accuse the protagonist character of the villain. Analysis about types of emotions that had in storytelling can be made by using Freytag's pyramid model. Freytag's Pyramid contains five parts: exposition, rising action, climax, falling action, and denouement, which makes a story moveable and have value. Freytag (1863) said that at the exposition phase, the storyteller will introduce the characters, settings, and most importantly, information about the story's background that the audience needs to know what happens at the beginning of the storytelling. Next, the rising action phase involves developing stories or series related to tense and the development conflict of the protagonist character. Conflicts are particular situations with a dramatic narrative story, such as conflicts related to a love triangle (Dominguez et al., 2015). The climax phase or known as a crisis, is the situation that has the greatest tenses. The falling action phase occurs when the climax reaches the peak of the resolution. Falling Action is a series of events that will spice up the story and end it slowly. Denouement (called day-noo-moh) is a French term that means finishing. In this phase, all the secrets, questions, or mysteries that remain after the resolution will be resolved by the character or explained by the story writer (Francis, 2019). Each phase in Freytag's Pyramid can be stated that each part of the phase should be applied elements of emotion to enhance the storyline further to connect with the audience.

### **Problem Statement**

The previous studies stated that the current situation of local animated films had been seen to have a weak storytelling technique (Ghazali & Ghani, 2019). According to Uhrig (2019), a good story can arouse emotions and impress the audience through the storyline and characters' roles. The storyline and storytelling are essential elements in a story. It cannot be denied that storytelling is the primary key to forming animated films, and without it, the animation will be useless and wasted time. It can be explained that the statements of Ghazali and Ghani (2019) as well as Uhrig (2019) above means the meaning of the main principle in the story are 'Story is King' (Catmull, 2014). If we look at other opinions, Uhrig (2019) said that studies about emotions in animation have long been conducted. Western researchers already researched transferring moving images containing emotional elements into art forms

such as animated films. As a result, it can produce a great story, such as a storyline that contains many dramatic scenes of Conflict. The film full of Conflict will make the audience more emotional as they can express their feelings when watching the movie (Tan, 2011).

Type of dialogue, i.e., rhetorical (conversation) and enunciative (clear pronunciation), as well as the characters that can be produced in animated films, can influence the emotions of the audience (Wells, 2002; Beck, 2011). Producing animated films with emotional elements is very difficult to make because the stories connected to humans are not made by coincidence (Kyoung Lee, 2020). animators have to work hard to learn how to apply emotions through the facial expressions of characters, whether in 3D animated films or gaming (Sophie, 2016). A good storyline will be able to be produced by using a three-act structure in Freytag's Pyramid. Three acts structure has contained the dramatic elements that will be applied during the story development process (Harun et al., 2013). Therefore, it can be stated that elements of emotion in the process of story development are essential to produce a great story that can be connected to the audience's soul. This study will use Freytag's Pyramid model to unravel whether there is an emotional element in the storytelling process of 3D animated films in Malaysia, i.e., Agent Ali the Movie.

### Methodology

This study uses qualitative methods that emphasise analysing secondary resources, i.e., journals, articles, and thesis. Additionally, this study also uses content analysis in the animated film Agent Ali: The Movie. As for research theory, the theory of constructed emotion by Feldman (2017) will be to interpret the types of emotions in the storyline of the animated film Agent Ali: The Movie. In addition, Freytag's Pyramid model will be in this study to view a dramatic structure outlining the five main steps to produce successful storytelling. Freytag's Pyramid model is significant in identifying the characteristics of emotion in 5 phases, i.e., exposition, rising action, climax, falling action, and denouement.

### Findings

Figure 1 shows a diagram of Freytag's Pyramid for the animated film Agent Ali: The Movie (2019). Generally, there are three main act structures i.e., exposition (minutes 00:25 to 22:23), conflict (minutes 22:24 to 1:29:07) and resolution (minutes 1:29:08 to 1:37:08).

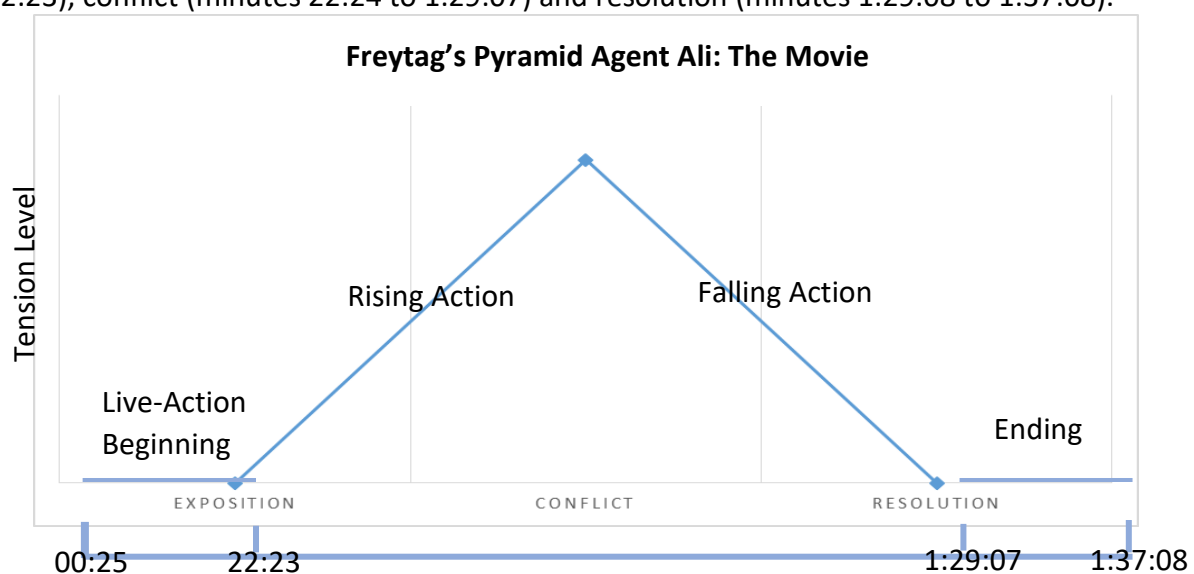


Figure 1. A diagram of Freytag's Pyramid for the animated film Agent Ali (Freytag, 1863).

Based on figure 1, this study found that the storytelling structure of Agent Ali: The Movie has similarities with the three acts structure by (Freytag, 1863). The storytelling structure in the animated film Agent Ali: The Movie is seen as not weak as the previous study statement by (Ghazali and Ghani, 2019). The exposition phase in that film has inserted various actions by introducing protagonist and antagonist characters such as Agent Ali, Aliya (Agent Ali's mother), Niki (Aliya's friend), Bakar, Alicia, General Rama, Dato' Othman and more. Overall, the storytelling structure in the animated film Agent Ali: The Movie has shown a fast-paced and long storytelling flow.

### Exposition

Exposition phase or known as the story introduction formula starting at the minute 00:25 to 22:23. In this scene, a flashback has been shown to ensure the audience can follow the story flow. On that duration, there are many actions and Conflicts between Aliya and Niki with a secret agency called Meta Advance Tactical Agency (MATA) when they are on the mission looking for an artificial heart for Mak Yah. From minutes 00:25 until 22:23, it can be seen that the elements of emotion exist in the storyline to make this story can be connected with the audience. Here are the types of emotions found in the exposition scene Agent Ali the Movie:

Table 1

*Elements of Emotion at the minute 00:25 to 22:23 in the Exposition Scene Agent Ali the Movie*

Minute	Scene	Elements of Emotion
02:39-06:07	Niki is surprised by the presence of the MATA secret agency, i.e., General Rama (Core Leader of NEURO), Ganz (Core Leader of KOMBAT), dan Dayang (Core Leader of TEKNO), who wanted to prevent them from stealing artificial hearts. There were fights, and conflicts scene happened between them.	1) Shock: Niki's facial expression (the eyes and mouth open a little bit as usual, also slightly wrinkle eyebrows) 2) Fear and pain: Niki's body movements and facial expression (eyes narrowed and furrowed eyebrows while enduring the pain meanwhile body movement show Niki's hand touching her stomach where Ganz has kicked the spot)
09:18-11:04	Attack scene on Dato' Othman in a plane	1) Fear: Dato' Othman's body movements and facial expression (mouth and eyes widely open also Dato' Othman's eyebrows seem a little bit furrowed when the attack has happened in a plane. Dato' Othman also fainted as a result of falling off the plane before being saved by Agent Bobby).
14:32-14:40	Dr Ghazali (Agent Ali's father) scolded Ali when he cleaned the storage room because Ali accidentally played with his toys. The toy has a memory with his wife, Aliya.	1) Anger: Dr Ghazali's body movements and facial expression when scolded Ali (glaring eyes, pointing the index finger as a warning, and a firm voice when criticising Ali for not to play around).

20:20-20:56	Razman, Rajesh, and Rahul (Old friends of General Rama, who has taken care of Alicia since baby) happy to see Alicia when she comes to meet Ali and Uncle Bakar at Mamak Maju's shop.	1) Happiness: Body movements and facial expression of Ramzan and Rahul when they saw Alicia (a smile on his face and Rahul's response: flaunting his cheeks with Alicia to show his excitement).
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In the exposition phase, it can be seen that the storyline in Agent Ali: The Movie has introduced the characters like Aliya, Niki, and Dato' Othman. Introducing the characters is very important to ensure the audience knows what happens at the story's beginning. For example, why Aliya and Niki break into MATA's place and why Dato' Othman has attacked the bad guy. At the beginning of the story, the audience feels wondered about what is going on. When entering the conflict phase, the audience will understand little by little about the storyline that wants to be conveyed in this animated film.

### Conflict

The conflict phase is a scene that has the greatest tenses in the film's storylines. The production team needs to go through this rising action phase first to produce a good story. Rising action also involves developing stories or series related to tenses and the conflict development of protagonist characters, i.e., Agent Ali, Alicia, and Bakar. Conflict is a unique situation where there is dramatic storytelling. When a conflict scene is successfully made, then the falling action phase will occur. The falling action is an event that occurs as a result of Conflict, and the audience would know that this story will end (Harun et al., 2013). Below is a conflict phase that contains elements of emotion to produce a dramatic storyline in the animated film:

### Rising Action

Rising action occurs after the character and setting have been introduced, and the starting point of a problem in a scene or event happened that will cause tenses. Rising action also includes events that help build the story's climax (Putri & Nurhadi, 2019). The rising action phase shows the elements of emotion applied in the characters to make a story more dramatic and connect with the audience. The table below has shown types of emotion there were found in the rising action phase in Agent Ali the Movie:

Table 2

*Elements of Emotion at the minute 22:43 to 54:05 in the Rising Action Scene Agent Ali the Movie*

Minutes	Scene	Elements Of Emotion
22:43-23:13	Ali, Alicia, and Bakar went down to the meeting place of the MATA agents by using a secret passage at the Mamak Maju shop through their dining area.	1) Shocked and frightened: Ali gave a shocked and scared response through facial expressions and effective responses (behaviour and words). When the table and chair they sat on suddenly fell to the underground (wide-eyed, eyebrows are lifted, and the mouth opens widely while giving a mighty scream. It can be seen that human emotion can be influenced by surrounding circumstances factors such as in



		<p>Ali's situation when the chair they were sitting falls at a rapid speed)</p> <p>2) Blank expression/ poker face: Better known as a neutral expression. This expression can be seen on Alicia and Bakar's facial expression when experienced the same situation as Ali. (Unchanging facial expressions. This blank expression occurs when a person lacks emotion and feels bored. Alicia and Bakar are tired of using the secret route until causing boredom).</p>
23:19-23:36	Ali looked around at the MATA HQ area for the first time with admiration.	1) Pleasant feeling: pleasant expressions occur when a human being has a combination of happy, calm, and proud emotions. It can be seen that Ali's emotions were mixed when he first saw MATA HQ, which stood magnificent with the latest technological equipment. (Ali shows a smiling face on his facial expression. His eyes, mouth is also wide open and express a "Wow" word).
25:34-25:48	After the discussion, Bakar told General Rama about Ali's situation, asking about his mother, Aliya.	1) Unpleasant/Crappy feeling: This unpleasant expression occurs when there is a combination of emotions between sadness, fear, anxiety, and depression. General Rama's face looked unpleasant when Ali started asking about his mother, Aliya. The facial expression made the audience wondering about what happened to Aliya and why MATA is secretly hiding about Aliya from Ali. (There was a change in General Rama's face, sunken eyes, and his lips did not smile).
26:30-28:28	Ali, Alicia, Bakar, and Bobby sneak into the karaoke centre at Cyber Square to obstruct illegal purchase of weapon activities between Abang Bear and Madam Khoo. Abang Bear managed to escape, yet Niki, Andik, and Surya attacked him.	<p>1) Fear: Occurred shooting incidents of firing between MATA agents with Madam Khoo and Abang Bear. Abang Bear's facial expression and body reaction clearly showing in a state of fear. (There was a significant change in Abang Bear's facial expression due to fear, such as frowning eyebrows, mouth slightly open, and an anxious facial expression. The fear of Bear's brother became more apparent when he escaped with the condition of bending his body for fear of being hit by a shot during the shooting incident).</p> <p>2) Happiness and scornfulness: These two types of emotions can be formed simultaneously at the same time. We can see in Niki's situation when she seizes the weapon from Abang Bear. Niki happily mixed cynically for getting a weapon</p>

		that she desired. Cynicism can be seen when Niki tells Abang Bear to hand off the weapon to her while displaying a hidden smile. (Niki show glaring eyes and cynical smiles - only part of the mouth was lifted to give a smile).
32:34-33:25	Flashback scene: Niki told Ali memories with Aliya. Only Aliya helped Niki when she fell while walking using a stick in the middle of the city. The pedestrians who were there ignored the existence of Niki. Aliya also tried to help Niki by building a robotic leg to make Niki walk again as usual.	1) Compassion: Sympathy feelings towards Aliya was evoked when she saw Niki. She was walking with a cane at the time and had fallen on the side of the road without anyone willing to help her. This sense of compassion existed based on surrounding situations and the situation of the third person, such as the situation of society at that time was not willing to help the needy like Niki. 2) Gratitude: Niki feels grateful when Aliya is willing to help her by built the robotic legs for Niki so that she can walk again like before. Gratitude in humans is the same as happiness, but smiles do not radiate significantly through facial expressions. Niki's dialogue says that "Because of Aliya, she was able to stand with her own feet", The Niki statement illustrates the gratefulness of Aliya's efforts in helping her.
40:36-41:06	Ali, Alicia, Bakar, Bobby, Ejen Fit, and Comot sneak into the Vikram office, the Chief Operating Officer at the Beta Tower, to find evidence related to the illegal purchase of weapon activities.	1) Annoyed: The feeling of disgust appears in Ali when Agent Fit seems to underestimate himself. The four of them are busy looking for evidence, and only Ali is not given the task. When Ali asked Agent Fit to be assigned a task, Agent Fit told Ali to take care of Comot (Ali's cat) not to clutter the office. (Ali gave a response, snorting loudly and give a reaction such as a pout his lips as a sign of protest)
42:34-47:00	Ali, Niki, Andik and Surya sneak into the Menara Peneraju Beta to steal Azureum. The Conflict between Vikram and Ali's team occurred.	1) Blank expression/ poker face: This expression radiated on Ali's face when he lost self-control after using Iris Override Mode. (Ali's face clearly shows no emotions when he attacked everyone who was in front of him. At that time, Ali was not siding any side, including Niki or Vikram.
47:24-48:50	Ali woke up from fainting at Niki's house after using Iris Override Mode. Luar Pinggir residents held a celebration party after successfully stealing the Azureum.	1) Guilt: Andik apologises to Ali for not trusting him the first time they meet. (Andik is a guilty expression, i.e., gloomy face, body reaction such as hugging Ali and apologise to him) 2) Wonder: Ali's curiosity about his mother, Aliya. Ali asked Mak Yah about his mother. (There was a change on Ali's face when he asked Mak Yah a question, i.e., eyebrows are lifted, the eyes are open wide, and mouth opened slightly).

53:29-54:05	Ali helped Niki, Andik, and Surya to stole Vikram's Azureum at a secret location. Every theft activity was performed by them cause all operations of MATA to gather evidence about Vikram were failed.	1) Disgruntlement: General Rama expressed dissatisfaction when their operation failed (dissatisfaction occurs when the combination of anger and disgust happens. General Rama's angry expression can be seen thru the narrowed eyes, furrowed eyebrows, and clenched teeth when slightly open lips. The reaction or behaviour of General Rama can be seen when he grasps his hand while stomping on the table).
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Scenes that portray rising Action in Agent Ali the Movie began to be highlighted in minutes 26:30 to 28:28. In those minutes, the meeting scene between Niki and Ali begins when Ali and other MATA agents perform to obstruct the illegal purchase of weapon activities. Ali tries to stop Niki from escaping after seizing the weapon owned by Abang Bear, an intermediary person in the illegal purchase of a weapon syndicate. There was a little bit of battle between Niki and Ali, but the battle was not the main tenses. The rising action phase began to show a storyline, i.e., the relationship between Ali's mother with Niki. After knowing that Niki was his mother's friend, Ali helped Niki to steal Azureum for intending to help her. The rising action phase is the beginning of a problem that leads to the great tenses when Ali finally knows Niki's true Identity.

### Conflict

Conflict is a peak of action and a turning point in the story, and all storytelling will change after the Conflict. In this phase, the clash of tenses happened between protagonist and antagonist. Conflict will be created when all characters are involved in triggering the tenses. If the Conflict cannot be resolved, then the journey of the story cannot proceed. Conflict plays an important role, such as creating storytelling and encouraged the plot forward. The Conflict also plays a role in making the story more interesting by creating a scene that can connect with the audience emotionally (Dominguez et al., 2015; Rahman et al., 2020; Lee, 2020). Below are show the types of emotions found in the conflict scenes of the Agent Ali the Movie film:

Table 3

*Elements of Emotion at the minute 56:23 to 1:20:03 in the Conflict Scene Agent Ali the Movie*

Minutes	Scene	Elements Of Emotion
56:23-1:02:33	MATA has known Ali's activities that help Niki steal Azureum. A chase scene pursuing happen between MATA with Ali until he had to ask for help from Niki. Conflict scenes have occurred between Niki and Agent Fit at Pinggirán Bandar. Disappointment feelings arise in Ali when Niki uses	1) Agitated: Ali looked worried when he discovered that the MATA agent had followed him from the Mamak Maju to the convenience store. (Body response such as inability to stay still or quiet and Ali's vision condition in which the eyes make repetitive, uncontrolled movements when he tries to find MATA agent's position. Ali's face looked worried- May convey a variety of moderately sad or tense emotions, including concern, anxiety) 2) Frustration: A quarrel scene happens when Ali sees his unconscious friend after fighting

	<p>violence over Alicia, Bakar, and Agent Fit.</p>	<p>with Niki. Ali did not expect that Niki was willing to hurting his friends. (Ali's condition looking gasp for breath, a face that looks disappointed, i.e., glooming eyes, eyebrows slightly furrowed, and his mouth opens a little bit. Ali is also suddenly kneeling when looking at his friend's condition) Frustration occurs when human beings feel guilt, regretting and surprised at the same time.</p>
<p>1:04:32-1:08:49</p>	<p>Niki has captured Ali, Alicia, and Bakar. Niki told Ali about a bad incident that happened between her and Aliya. Ali's mother, Aliya, has betrayed herself by joining MATA secret agency. She also talked about how Aliya died while preventing herself from destroying the Perdana Cyberaya building.</p>	<p>1) Disgust: The awful feeling has appeared in Niki when seeing Aliya betrayed her. Aliya accepted the invitation of Agent Dayang to join the MATA secret agency. MATA has become an enemy to Niki since childhood because many of the Pinggiran Bandar areas were destroyed for the sake of developing projects at Cyberaya. When Niki saw Aliya shaking hand with Agent Dayang (Core Leader of TEKNO), Niki's expression turned wrinkled, including eyebrows, nose, forehead, and mouth showed teeth clenched, and her eyes glazed intensely. Niki's body reaction seemed to grasp her hand tightly.</p> <p>2) Rage: Rage happens when feelings of sadness and anger have been produced simultaneously. It can be seen that the feeling of anger was shown by Bakar when knowing Aliya's death is caused by Niki. (Bakar let out a growling sound while struggling to release himself from the handcuffs to attack Niki. Bakar's facial expression also showed a sadness, like wanting to cry, i.e., his eyes look glazed when he found out Niki is the cause of Aliya's death).</p>
<p>1:14:04-1:20:03</p>	<p>Dato' Othman was attacked by Niki when he announced the world's largest and sophisticated smart factory. The Conflict occurred between Niki's team and MATA when MATA wanted to rescue Dato' Othman from being attacked. Niki used Aliya's data provided by Ali to build a capable tool that can control IRIS NEO users.</p>	<p>1) Hostility: The feeling of hostility arises when anger, resentment, and dissatisfaction occur. On the conflict situation full of vengeance has occurred between Niki with MATA. MATA secret agency neglecting the residents of Pinggiran Bandar for the sake of technological advancement. There is a battle occur between Niki and MATA. The reaction hostility feelings are similar to anger and rage, i.e., giving a glaring eye and talking about the past incident with a firm voice and high tone.</p> <p>2) Love and Longing: love and longing feeling can be seen within Ali when he is unconscious.</p>

	Ali tries to stop Niki by using IRIS Override Mode.	Ali saw his mother, Aliya, in the IRIS's data. The feeling of love and longing often appear in family relationships. Ali cried with joy when he met Aliya. (Ali's reaction is shedding tears of joy due to love and longing for her mother while performing an effective response by hugging her mother). His mother's actions that created the Iris Override Mode for Ali show his love toward protecting Ali when he is in danger.
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In the conflict phase, some scenes cause tensions between the two parties, i.e., protagonist (Agent Ali) with the antagonist (Niki). The tensions that have happened will cause a storyline in Agent Ali. The movie can be continued. The scenes in the film absorb various types of emotions in each character to make the story journey more enjoyable. It can be seen through minutes to 1:04:32-1:08:49, when Ali, Alicia, and Bakar know that Niki is the mastermind behind the attack (to destroy Cyberaya) and the cause of death of Ali's mother, Aliya. When the protagonist characters find out the absolute truth, then comes the main reason why they had to beat Niki. The cause that happened will make the plot of the storyline can be continued.

### Falling Action

This phase will unravel whether the protagonist character wins or loses after the Conflict occurs during the falling action. The falling action stage may contain a final situation of suspense, where the result of the Conflict will be in doubt. Doubt means whether there will still be a continuation of the story in the future. These doubts will appear in the resolution phase (Rahman et al., 2020). The table below shows scenes in falling action that contain emotional elements:

Table 4

*Elements of Emotion at the minute 1:25:40 to 1:131:39 in the Falling Action Scene Agent Ali the Movie*

Minutes	Scene	Elements Of Emotion
1:25:40-1:29:04	Niki is on the verge of defeat when fighting with Ali. Ali managed to control IRIS Override Mode, causing his mother's data and Aliya will disappear.	1) Pride: Pride is a feeling of satisfaction when achieving something desired and having something. Pride feelings can be made as positive or negative depending on the situation. If we see Niki's situation, her pride feeling turns negative because he wants to destroy the enemy in front of him and get something for self-interest. For example, is when she is fighting with Ali. Niki managed to hit Ali until he collapsed, and the look in her eyes seemed to achieve something satisfying. Niki also did not bow his head when looking at Ali and only giving a gaze to Ali when he fell. The way she saw Ali means to look down on someone.

		2) Regret and despair: When Ali managed to beat Niki, Niki saw the shadow of Aliya, who tried to apologise to her. Niki's facial expression seems regretful (Niki's expression portrays a gloomy face: with withered eyes when she saw Aliya, eyebrows furrowed down, and her mouth opened slightly). Niki also felt hopeless when she was no longer able to get up to continue the match. In addition, Niki also spoke the words to Bakar, which is Bakar should take revenge for Aliya (Niki's eyes look narrowed, her mouth did not show any smile as it endured the pain, and her body also were unable to move)
1:29:26-1:31:39	Agent Ganz (Core Leader of KOMBAT) scolded Ali for helping the enemy and caused the MATA secret agency to have been known by the public. Ali does not argue about what Agent Ganz said, even he accepts it with an open heart.	1) Awe: Awe's feelings occur when feelings of respect are mixed with fear and wonder. It can be seen that Ali was admiring Agent Ganz so much that he did not object to what Agent Ganz said. Ali's facial expression looks frightened. He only looked down and did not dare to make eye contact with Agent Ganz. 2) Happiness: Bakar invites Ali somewhere in the MATA HQ after the meeting with Agent Ganz and Agent Dayang. The happiness feeling of Ali suddenly arose when Bakar showed a video about his mother, Aliya, when she was a MATA agent (Ali's face was smiling and laughing while lifting his chin with his hands).

On falling action phase has shown resolution in a conflict. In minutes 1:25:40 to 1:29:04, the falling action phase has unravelled about the victory of Agent Ali, who has managed to prevent Niki from destroying the Perdana Cyberjaya building. The storyline at the falling action phase began to end due to the defeated scene faced by Niki's antagonist character.

**Resolution**

Resolution is the stage of settlement. The problems or tenses in this film have been resolved, and the audience has known the fate that has befallen each protagonist or antagonist character. (Putri & Nurhadi, 2019). The table below shows scenes on resolution phase that has applied emotional elements to make the story can be connected with the audience:

Table 5

*Elements of Emotion at the minute 1:33:08 to 1:37:08 in the Resolution Scene Agent Ali the Movie*

Minutes	Scene	Elements Of Emotion
1:33:08-1:33:24	Ali's father, Dr Ghazali, have visited the Pinggiran Bandar area. Ali introduced Mak Yah to his father. Dr Ghazali also provided donation assistance to Pinggiran Bandar's residents. In	1) Gratitude: Mak Yah's face looked grateful when she received help from Innovator's Foundation. (Mak Yah put a smiling face, and her head position seemed to bow down when she received a donation from Dr Ghazali. In addition,

	addition, Dr Ghazali also announced the launch of the Pembangunan Pinggiran project fully funded by Innovator's Foundation.	children's Pinggiran Bandar body language, on the other hand, showed an unmistakable smile and showing their teeth. The children are also waving while jumping to them).
1:33:35-1:34:02	Ali, Alicia, Bakar, and other MATA agents, i.e., General Rama, Bobby, Ejen Fit, Razman, Rajesh, and Rahul, gathered together at the Mamak Maju shop to enjoy a meal for celebrating their victory.	1)Happiness: Happiness is influenced by environmental factors. The happiness that exists in this scene is a mix of feelings of excitement and delight. Can be seen smiles and laughter appear on the face of each MATA agent when they are chatted with each other. (We can see a smile on their faces, narrowed eyes while laughing, body language such as a hand is moving as if to indicate something also their head were shaking when laugh).
1:34:51-1:37:08	Agent Ganz secretly discusses with Agent Dayang a new project, SATRIA. Agent Dayang suggested Ali as an agent candidate for the project. At the end of the story, after Ali finished enjoying the meal with the other MATA agent, we can see two mysterious people were watching Ali.	1) Blank expression/ poker face: Agent Ganz and Agent Dayang express natural faces without showing any reaction when discussing a new project, SATRIA. 2) Agitated: A worried face appeared on Agent Ganz's face when Agent Dayang put Ali's name as an agent candidate for the SATRIA project (facial expression of Agent Ganz seemed concerned, i.e., he looked at Agent Dayang with his narrowed eyes and furrowed eyebrows while asking her, "whether Agent Dayang is felt assured to put Ali as a candidate for the SATRIA project?").

The storyline in this resolution phase has come to an end. Furthermore, for Rahman et al. (2020), the settlement part in this resolution phase can be made without a doubt. Doubt means whether there will still be a continuation of the story in the future. In minutes 1:34:51 to 1:37:08, the latest project to be implemented by MATA, namely the SATRIA project, has nominated Ali's name as an agent candidate. The viewers will feel wondering if there is still a continuation in this story. At the end of the story, Ali is observed by two mysterious characters. The scene will create curiosity among the audience about who the mysterious character is? Moreover, what is the SATRIA project that Agent Ganz and Agent Dayang had discussed?

### Discussion

The results showed that implementing emotional elements in storytelling was very important for connecting to the audience. The opinions raised by Ghazali and Ghani (2019) in their previous study about local animated films having weaker story techniques are inaccurate. There are still local animated films with a good structure and organised storyline, like Agent Ali the Movie. This study has found that the animated film Agent Ali the Movie focuses and

vital elements in the storytelling plot. Using Freytag's Pyramid and the Constructed Emotion Theory by Feldman (2017) has found many variations of emotional elements in the Agent Ali the Movie film. That variation can strengthen the plot of storytelling to be more dramatic. This movie is seen to have a goal and purpose, as well as the storyline in this story, was created orderly. This study has found that 3 phases in Freytag's Pyramid are applied in this film to help the storytelling become more focused and well-structured, e.g., exposition, Conflict, and falling Action. These 3 phases are known as 3 acts structure. Elements of emotion have been discovered through Freytag's Pyramid, for example, at the exposition phase, i.e., there is a flashback scene at the story's beginning. The flashback scene is intended to ensure that the audience can understand what will happen in the following story. In the flashback scene, Niki and Aliya are shocked when the mission to steal the artificial heart for Mak Yah has been known by MATA. In addition, the exposition phase also introduces the characters and the background of the storyline to increase the audience's perception.

Conflict is a peak of action, and the turning point in the story and all storylines will change after the occurrence of the Conflict. In this phase, the clash of tenses happens between the protagonist and antagonist characters. Conflict can be created when all the characters in the story are directly involved in triggering the tenses' part. The story's journey (storyline) will not continue if the Conflict faced by the main character cannot be resolved. Conflict plays a role in the creation of a story to induce a plot forward or next stage. The Conflict also plays a role in making the story more interesting by creating a scene capable of connecting with the audience emotionally. Agent Ali the Movie's animated films have applied many emotional elements to make this conflict phase more dramatic. For example, in minutes 1:04:32 to 1:08:49, we can see when Ali, Alicia, and Bakar find out the cause of Aliya's death and Niki's primary goal to destroy the Perdana Cyberaya building. Can be seen the anger element is found in the minutes 1:04:32 to 1:08:49. Anger elements occurred when sad and angry feelings were produced at the same time. The feeling of anger is shown by Bakar when knowing Aliya's death is caused by Niki. The emotions displayed in the scene will indirectly cause dissatisfaction among the audience because Aliya has helped Niki in the past, but a betrayal scene happened between them to cause Aliya's death.

Next, the resolution phase or known as settlement action, occurs in minutes 1:33:08 to 1:33:24. After Ali successfully defeated Niki, all the problems that occur in the Pinggir Bandar area were revealed. As a result, Ali's father also provided donation assistance to Pinggir Bandar's residents. In addition, Dr Ghazali also announced the launch of the Pembangunan Pinggir project that Innovator's Foundation fully funds. The emotional element of gratitude is reflected on the faces of the Pinggir Bandar residents, especially among children. Although it has come to an end at this resolution stage, there is still a doubt factor in the story's final minutes of the story plot. According to Rahman et al (2020), the doubt factor in the resolution phase means whether the story will continue in the future. When looking at the minute 1:34:51 to 1:37:08, there is a scene about Ali's name nominations in a new project of SATRIA. Other than that, there is the existence of two mysterious characters who have been spying on Ali while he is at Mamak Maju's shop along with other MATA agents. The final scene makes the audience wondering if there is a continuation of the story. The audience will want to know more about the SATRIA project, why the mysterious character spies on Ali, and their purpose.

The 3 acts structure found in the animated film Agent Ali the Movie shows many emotional elements in every scene. Feldman (2017) stated, there are six basic emotions in humans, i.e., angry, fearful, disgusting, surprised, sad, and happy, but there are also the



merger activities elements of emotion to produce new emotional elements such as feelings of unpleasant. This unpleasant feeling occurs when there are emotions between sadness, fear, anxiety, and depression. The combination of emotions can be seen in minutes 23:19 to 23:36, such as a pleasant feeling that Ali had expressed. The pleasant expression occurs when the human body produces a combination of happy, calm, and proud emotions. We can see Ali's emotions were mixed feelings when he saw HQ MATA for the first time, which stood majestically with the latest technological equipment. Feldman also said that humans could produce many types of emotion such as anger, sadness, fear, happiness, surprise, wonder, shame, compassion, disgust, awe, pride, embarrassment, contempt, longing, delight, lust, love, irritation, hostility, rage. In general, science has proven that humans can produce many kinds of emotions because humans have three types of hormones as Dopamine, Oxytocin, and Endorphin, which can influence the person's reaction and responses (Beck, 2011; David JP, 2017).

### **Conclusion**

Every story has a connection to human life. The process of story-making requires knowledge about human psychology and emotion. Emotions are significant in animation, especially for characters, narratives, and text content to satisfy audience needs. The elements of emotion found in the characters, setting, and dialogue will also influence the audience's reaction and response. Good storytelling consists of the emotional elements in the plot and storyline to ensure the story can connect with the audience. Thus, this study is significant to prove there are still some stories in animated films in Malaysia that apply emotional elements so the storytelling technique becomes more organized, well structured, and can connect with people. An opinion says the storytelling of animated films in Malaysia had been seen to have a weak storytelling technique. However, when we look at the study results found, it can be emphasized that not all local animated films contain a weak storytelling technique. Agent Ali the Movie still highlighting storytelling style by using 3 acts structure in Freytag's Pyramid, i.e., exposition, conflict, and resolution. Besides, this animated film also applies various emotions to ensure that the story becomes more dramatic and connects with the audience, such as anger, sadness, and dissatisfaction. According to Feldman (2017), human emotions can be produced and constructed by themselves. Because of that, through the medium of animated film, the production team can produce storytelling that contains emotional elements to evoke the audience's feelings. In conclusion, emotion and storytelling structure elements are essential to building a strong, focused, and purposeful storyline. A good storytelling structure, i.e., well structure and organized, needs to be emphasized so that the story content in local animated films can be enhanced and improved to ensure that the local animated film industry can compete with other developed countries.

### **Acknowledgement**

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