

CHAPTER 2

THEORETICAL FRAMEWORK

Several concepts and theories related to my research topic were used in this research. In order to concentrate on a specific subject, this study focused on the analysis based on the idea presented in this chapter. This chapter contains the theories and concepts that subsequently form the basis of the study of the research's primary topic. This research is based on a variety of possible theories. To examine the characters in the 2019 film *Avengers: Endgame*, internal methods such as characterization, plot, and setting are used. Then I also utilize extrinsic methods like literary psychology, which was followed by the Five Stages of Grief theory by Kübler-Ross.

2.1 Screenplay Theory

A script is a blueprint that outlines the characters, dialogue, and narrative framework of a film, movie, or even a drama. Writing sequences is only one aspect of it; another is creating an engaging story in which the storyline, topic, and characters all work together to produce drama and meaning. In their book *The Art of Watching Films* (2012), Dennis and Joseph, among other experts, stated that most directors used to view the screenplay as a rough outline for a film and impose their own opinions on the narrative structure, expressing their creativity in the overall structure of the film. (Dennis Petrie, 2012)

2.2 Intrinsic Approaches

According to (Eagleton, 2017) in their book *Doing English* When using an intrinsic approach, a critic's primary focus is on a literary work's form, language, style, symbols, imagery, contrasts, structure, and plot development.

2.2.1 Plot

The seven structural elements that were utilized in the story's event selection and organization are referred to as the plot. All the events that could be related to the plot are too numerous for any drama to reasonably include. Weeks, months, years, even lives might pass. According to (David Letwin, 2008) in their book *The Architecture of Drama* Plot can be defined as the seven structurally essential

elements of dramatic storytelling, reflecting on their respective purposes: the main character, the objective, the obstacle, the crisis, the climax, and the resolution. This format incorporates structural elements into a well-written, cause-and-effect narrative that intensifies to a powerful climax that features an obvious change in the main characters' fortunes. Furthermore, Aristotle, in the book *An Introduction to Drama*, posits that the plot is the most crucial element of tragedy, describing it as the "soul" of the narrative. He argues that tragedy is fundamentally about action rather than character, emphasizing that it is the arrangement of incidents that drives the story. According to him, a tragedy must depict a serious and complete action that evokes emotions of pity and fear in the audience, ultimately leading to a catharsis or emotional purging.

Whether in plays, films, novels, or short tales, the art of storytelling depends on a strong dramatic structure—the aesthetically pleasing and rational arrangement of elements to generate the greatest possible impact—for emotional, intellectual, or dramatic effect. The plot is separated into five parts, and the structure can be either linear or nonlinear, depending on the author's choices. According to (Petrie & Boggs, 2012: 44) in their book entitled *The Art of Watching Films (2008)* he explain the four parts of plot as follows:

2.2.1.1 Exposition

In this initial section of the tale, the characters are introduced, their relationships are demonstrated, and a suitable time and location are established for them.

2.2.1.2 Complication

As a dispute develops, it becomes more obvious, intense, and significant. Typically, this is the longest portion.

2.2.1.3 Climax

At this stage, the dispute is settled when the level of tension in the situation reaches its peak.

2.2.1.4 Dénouement

The last stage is where a condition of relative balance is attained.

2.2.2 Characterization

Aristotle defines character as a standard by which we evaluate the types of humans being portrayed, observing that action is replicated in tragedy, which is primarily concerned with characters in action. Characters are people who appear in a written work. They are multifaceted people who are part of everyday life, and their feelings and experiences contribute to the dramatic text's exploration of the fundamental problems. Aristotle defines character as the means by which we determine the types of individuals being presented, and because tragedy is an imitation of action, it is primarily concerned with characters in action. Therefore, characters are the people in a book; they are part of everyday life, and they are multifaceted individuals whose feelings and experiences bring to life the dramatic text's primary issues (Betti, 2015: 07). Furthermore, (Boggs & Petrie, 2008: 59) said that characters in a story must be natural, relatable, and worth caring about in order to be engaging to the audiences. The characters in a story, for the most part, are realistic in the same way that the storyline is convincing.

2.2.2.1 Characterization Through Appearance

Characterization in film is closely related to casting, as most actors in movies project certain characteristics of their characters from the moment they step onto the screen. Characterization in movies frequently becomes obvious instantaneously and visually. Most actors are not as flexible as some actors, even if some may be able to present whole distinct attributes in different parts. Most actors elicit certain expectations from us the moment we see them on television based on their physical attributes, mannerisms, attire, and facial features. (Boggs & Petrie, 2008: 60)

2.2.2.2 Characterization Through Dialogue

Fictional characters in movies often reveal a lot about themselves through their words. Word choice, stress, pitch, and pause patterns in their speech all quietly express their true attitudes, thoughts, and feelings. The way actors make use of grammar, sentence structure, vocabulary, and dialects (if any) reveals a lot about the social and economic status, educational background, and thought processes of their characters. (Boggs & Petrie, 2008: 61)

2.2.2.3 Characterization Through External Action

Although it might be misleading, a character's look is a crucial indication of their personality. Character behavior frequently provides the best insight into their personalities. Genuine characters are more than just story devices; they have motivations that are in line with who they are as a person. Every action a character takes should be a direct expression of their personality, and there should be a clear relationship created between the character and the plot. While even the most commonplace decisions can indicate something about a person's character, some actions are more significant than others in this regard. Small, seemingly insignificant actions may lead to the most effective characterization. (Boggs & Petrie, 2008: 62)

2.2.2.4 Characterization Through Internal Action

Even the most observant observer or listener cannot see or hear the inner realm of activity. Inner action, which takes place in the characters' thoughts and emotions, includes memories, fears, desires, aspirations, daydreams, and hidden, unsaid ideas. The most obvious method for a filmmaker to show inner reality is to take us into the character's head, either physically or aurally, allowing us to see or hear what the character imagines, recalls, or thinks about. This can be accomplished by offering a continuous internal perspective or by using metaphors to provide brief peeks. The director may employ tight close-ups on an incredibly sensitive and emotive face in addition to displaying the sounds and images the character imagines they see and hear (reaction shots). (Boggs & Petrie, 2008: 62)

2.2.3 Setting

The setting, characteristics, period, and location of a play are referred to as the "mise en scene" of a theatrical production. It is important since it can reveal details about the characters' personalities and attitudes about it. Stage decorations, or scenery, provide information about the characters' social and economic circumstances as well as an impression of a specific location. However, plays can be produced with little or no scenery; scenery is not always realistic. (Betti, 2015)

Furthermore, not only do settings serve as the background for the action, but they also serve as symbolic extensions of the subject and the characters. Particularly in movies, the setting can convey a lot of information. Theater settings are typically

less elaborate than film sets because the audience is positioned too far away from the stage to notice many small details. The director often just has to handle one set every act in this approach. Especially when shooting on location, stage directors have to make the inevitable compromise of sacrificing precision and diversity in favor of film filmmakers, who are essentially unrestricted (Boggs & Petrie, 2008). Thus, the following are some contextually appropriate elements for the research analysis:

2.2.3.1 Setting as Determiner of Character

This point of view is based on the ideas that our existence, character, and fate are all predestined by forces outside of our control, that we have no real freedom of choice, and that individuals might just be the products of their upbringing and genetics. This perspective consequently forces us to examine how the protagonists' environment shaped who they are, or how their personality was shaped by elements like their time period, the specific location of their residence on Earth, their standing in the social and economic hierarchy, and the norms, moral principles, and behavioral guidelines established by others around them. These environmental factors could be so prevalent that they offer information considerably more important than a backdrop for the film's plot. (Boggs & Petrie, 2012)

2.2.3.2 Setting as Reflection of Character

The environment a person lives in can provide insight into their character, especially in areas where they have control. Houses can serve as excellent indicators of character, as seen in film opening shots. For instance, a small, neat, white, green-shuttered cottage with red roses and bright curtains, surrounded by a whitewashed picket fence, can symbolize a happy honeymoon couple with youth, vigor, and optimism for a bright future. (Boggs & Petrie, 2012)

2.2.3.3 Setting to Create Emotional Atmosphere

Setting plays a crucial role in creating a pervasive mood or emotional atmosphere in specialized films, particularly horror and science fiction or fantasy films like *Alien*, *The Shining*, and *Avatar*. The charged emotional atmosphere achieved by the setting helps achieve a suspension of disbelief, creates tension and

suspense, and adds credibility to plot and character elements, making it an essential factor in achieving a suspension of disbelief. (Boggs & Petrie, 2012)

2.3 Extrinsic Approaches

According to (Eaglestone, 2017), an extrinsic approach is like a window when one looks out of it, into the outside world, rather than at the size and shape of the window. Comparably, an extrinsic literary critic observes the origins, contextual backdrop, and autobiographical factors that go into crafting a piece of literature. He is more interested in the motivations behind the use of such things than in their shape or language. He states that literature is only worthwhile to study because it provides insight into other aspects of life, all the while discussing the extrinsic approach. It links the reader to an external, larger context that exists outside of the text. While text only has meaning in context under the extrinsic method, text is important in the intrinsic approach.

2.3.1 Psychology of Literature

Literary psychology primarily addresses the psychological issues that fictitious characters in literary works face. Naturally, the goal of literary psychology is to comprehend the psychological elements included in the work. People can comprehend societal changes, inconsistencies, and other abnormalities, for instance, by having a solid comprehension of statistics (Minderop, 2018). Endraswara (as cited in Minderop, 2010) asserts that because psychology and literature serve comparable purposes, their roles in life can complement one another. Both literature and psychology address issues pertaining to people as social and individual entities and draw on the same theoretical groundwork, which is the human experience as study material. As a result, the psychological method is valued highly in literary studies.

2.3.2 Five Stage of Grievs

The stages of grief have evolved over the past three decades and are not meant to neatly package emotions. They are responses to loss that are unique to each person, and grief is as individual as their lives. The five stages denial, anger, bargaining, depression, and acceptance are part of the framework for learning to live with the one we lost. However, these stages are not linear and not everyone

goes through them in a prescribed order. The hope is that understanding these stages will help us better cope with life and loss. (Kübler-Ross & Kessler, 2005)

2.3.2.1 Denial

Denial in grief has been misinterpreted over the years, with the first stage of denial introduced in *On Death and Dying* focusing on the person who was dying. In this book, *On Grief and Grieving*, the person in denial is grieving the loss of a loved one, and denial may look like disbelief. However, for a person who has lost a loved one, denial is more symbolic than literal. It means coming home and not knowing your loved one has died, but simply cannot fathom that they will never walk through the door again. Denial may initially be paralyzed with shock or numbness, but it is not denial of the actual death, as it is too much for the person's psyche. (Kübler-Ross & Kessler, 2005)

2.3.2.2 Anger

Anger can be a powerful force that can affect not only oneself but also others, including friends, doctors, family, and loved ones who have passed away. It can lead to questions about God's love, power, and passion, and may cause a lack of faith in God's plan. Some may feel like God is a disappointment, and their faith is shattered. They may hope that God will realize a mistake and return their loved one, but may not be interested in reconciliation. Many people may not even talk about these feelings, believing that God is mad at them for being mad at him. This anger can lead to a loss of faith and a struggle to reconcile spirituality and religion with the loss and anger. (Kübler-Ross & Kessler, 2005)

2.3.2.3 Bargaining

Before a loss, people may bargain for their loved one's safety and happiness. They may ask for a temporary truce, such as focusing on helping others or wishing for a better future. However, after a loss, bargaining can become a cycle of "if only" or "what" statements, wishing for life to return to its former state and the loved one's restoration. This can lead to guilt and the desire to avoid the pain of the loss. When accepting the loss, bargaining may involve wishing for a painless death, respite from family illnesses, or no other tragedies. (Kübler-Ross & Kessler, 2005)

2.3.2.4 Depression

Depression after a loss is often seen as unnatural and unavoidable. However, it is a normal and appropriate response to the loss of a loved one. Grieving is a difficult time, and the realization that your loved one is not improving is understandably depressing. People may wonder about you and yourself during this time, but the heavy, dark feelings of depression are normal and should not be treated. Clinical depression, untreated, can worsen one's mental state. In grief, depression is a natural way for nature to protect us by shutting down the nervous system, allowing us to adapt to something we feel we cannot handle. (Kübler-Ross & Kessler, 2005)

2.3.2.5 Acceptance

Acceptance can be achieved through having more good days than bad, but it may seem like betraying a loved one. While we cannot replace what has been lost, we can create new connections and meaningful relationships. Instead of denying our feelings, we should listen to our needs, move, change, grow, and evolve. We may start to connect with others and invest in our friendships and relationships. However, living again requires giving grief its time. (Kübler-Ross & Kessler, 2005)

2.4 Previous Related Studies

In supporting this research, several related previous studies have similarities and differences with this study. This proves the existence of studies using the same theory and the same approach to different subjects in literature.

The first research by Fransiscus Alvin Sjahputra (2023) with the title “*Analisis Representasi 5 Stages of Grief Dalam Film Sekala Niskala (2018)*”. The study explores the themes of grief in the film "Sekala Niskala" (2018) by Kamila Andini, focusing on the protagonist, Tantri, who experiences profound grief after losing her terminally ill twin brother. The film portrays their deep bond and Tantri's emotional expression through imaginative play and interactions with invisible friends. The research reveals that Tantri's grieving process aligns with Kübler-Ross's stages of grief, and the film effectively represents these stages through Tantri's experiences and emotional expressions. The analysis underscores the importance of

understanding grief as an individual experience and as a cultural phenomenon reflected in storytelling.

The second research found by Briza Hashibullah Watraya (2016) with the title *“The Grief Stages Experienced By Mary Griffith In The Film Prayers For Bobby”*. The study explores Mary Griffith's grief after discovering her son's homosexuality and subsequent suicide. Using psychological approaches, film studies, and Elizabeth Kubler-Ross's five stages of grief, the researchers aimed to provide an in-depth understanding of how individuals navigate through different phases of grief. The film "Prayers for Bobby" tells the story of Mary, who is deeply troubled by her son's homosexuality and struggles emotionally with discrimination. As Bobby's tragic death occurs, Mary undergoes profound spiritual turmoil, going from denial to anger, bargaining, depression, and finally acceptance. This transformative process leads to significant personal growth as Mary reevaluates her rigid views on love and family. The research findings suggest that Mary Griffith's response closely follows Kübler-Ross's model of grief progression: denial, anger, bargaining, depression, and acceptance.

The third research by Davita S. Fauziah and Ali Mustofa (2022) with the title *“Wanda Maximoff’s Grieving Process and Her Imaginary World in Wandavision Series: A Lacanian Perspective”*. The study analyzed Wanda Maximoff's character in the "WandaVision" series using Lacanian theory and Elizabeth Kübler-Ross's five stages of grief. It collected data from various scenes and dialogues to illustrate Wanda's grieving process and her imaginary world, West View, as coping mechanisms for her profound loss. The series explores themes of denial, anger, bargaining, depression, and acceptance as Wanda grapples with her emotions. The findings show Wanda experiences multiple stages of grief after her partner, Vision, dies, culminating in the creation of West View as a coping mechanism. The study suggests that analyzing Wanda's character can enhance understanding human emotions during mourning. The research highlights the impact of grief on desires and emotional states.

The fourth research is entitled *“Semiotic Signs In Avengers: Endgame Movie”* written by Tia R. Rahayu, Lili Awaludin, and Yoga Sudarisman (2022). The study explores the hostile cues in the *Avengers: Endgame* film using Charles Sanders

Peirce's semiotic theory. It focuses on the type of semiotic sign and its meaning, aiming to identify the various cues and how the film communicates a message applicable to daily life. The research uses a qualitative content analysis methodology and analyzes materials such as interview transcripts, social science texts, narrative-style films, television shows, and periodicals. The findings show that hate is visible when the Avengers are prepared to make sacrifices to battle and defend the universe.

And the fifth research is entitled *“Revealing The Influence of Thor’s Characteristics in His Process of Grieving in Avengers: Endgame Movie Script by Christopher Markus and Stephen Mcfeely”* written by Frisca Rhenata (2024) This study aims to identify Thor's characteristics influencing his grieving process in the *Avengers: Endgame* movie script and analyze his grieving process in the movie script. The research uses library research methods and psychological approaches, analyzing Thor's grieving process using theories such as characterization theory, arrogance theory, and stages of grief theory. The study identifies arrogance, low self-esteem, and bad-temperedness as factors influencing Thor's grieving process. The grief stages include denial, anger, bargaining, depression, and acceptance. The researcher concludes that Thor, an Asgardian god of thunder, still experiences grief and loss, but has managed to pass all five grief stages.

My research on the five stages of grief in Avengers characters in *Avengers: Endgame* differs from previous research as I offer a more in-depth analysis of the story context and the emotional dynamics between characters. I also use intrinsic and extrinsic approaches to understand how each character experiences grief uniquely, providing new insights into their emotional processes in the face of loss. This makes this research interesting as it presents an alternative perspective and a comprehensive synthesis.