

**SEMIOTIC FIVE STAGES OF GRIEF IN THE MOVIE “SHANGCHI
AND THE LEGEND OF THE TEN RING “**



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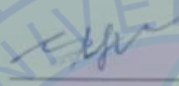
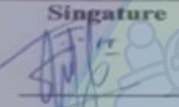
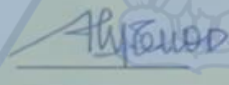
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LETTER OF APPROVAL

On recommendation of respective Supervisor, Academic Advisor, and Head of the Department, the term paper submitted by Burhan Udin entitled 'Five Stages of Grief in Shang-Chi and Xu Wenwu in the Movie "Shang-Chi and the Legend of the Ten Rings" (2021)' has been approved and forwarded to English Language and Culture Department, Darma Persada University, for final evaluation before the thesis defense for obtaining Sarjana Linguistik (S.Li.) degree to the respective candidate

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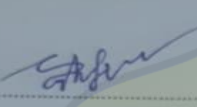
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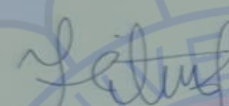
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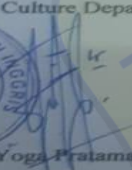
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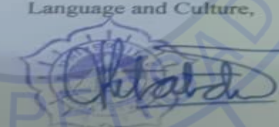
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The preparation of this thesis would not have been possible without the continuous support, guidance, and prayers from various parties. Therefore, with the utmost humility, the researcher wishes to express profound gratitude to:

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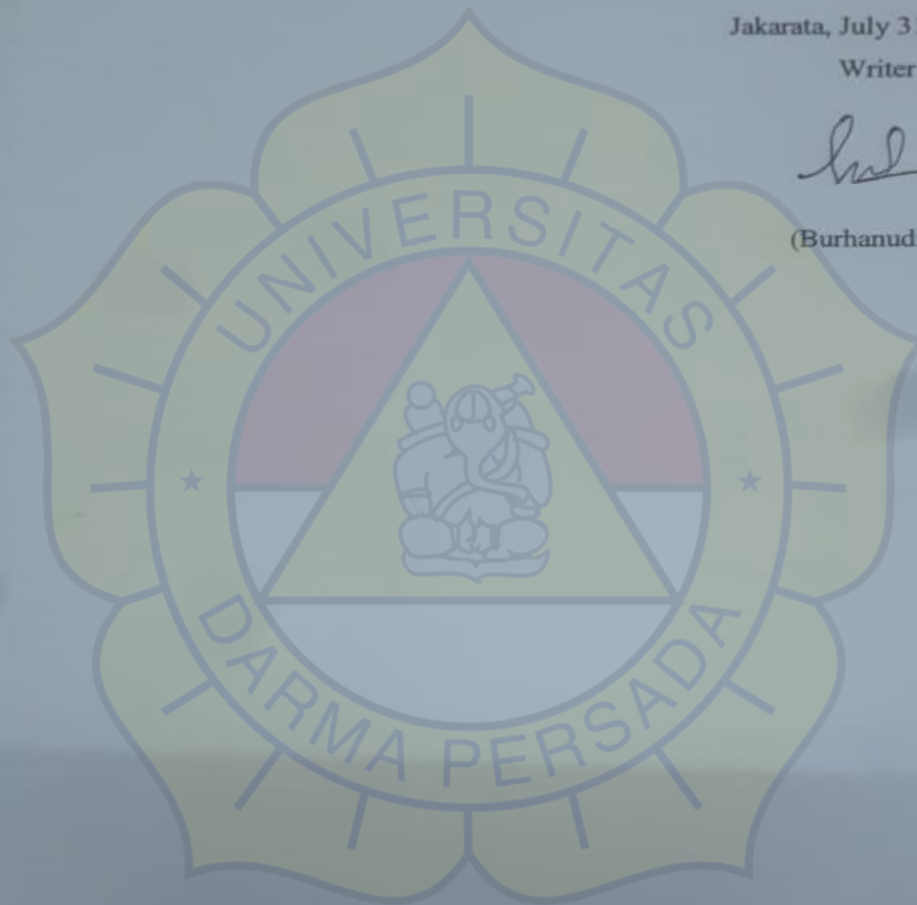
The researcher acknowledges that this thesis is far from perfect. Therefore, all constructive criticisms and suggestions are highly anticipated for future improvements. May this thesis provide benefits and contributions to the development of knowledge, especially in the field of literary and psychological studies. Jakarta, July 9, 2025 Burhan Udin

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SEMIOTIC FIVE STAGES OF GRIEF IN THE MOVIE “SHANGCHI AND THE LEGEND OF THE TEN RING

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ABSTRACT

The objective of this study is to analyse the portrayal of grief in the movie

Shang-Chi and the Legend of the Ten Rings (2021). This research specifically explores how the grieving process is depicted through the emotional and psychological journeys of two central characters: Shang-Chi, who successfully navigates the five stages of grief, and his father, Xu Wenwu, who tragically fails to complete them.

This study utilizes a qualitative research approach with a literary psychology analysis method. It focuses on Elisabeth Kübler-Ross's Five Stages of Grief theory, namely denial, anger, bargaining, depression, and acceptance, as the primary framework for interpretation. The analysis delves into the film's intrinsic elements, including characterization, plot, and setting, and integrates Roland Barthes's Semiotic Theory (denotation, connotation, and myth) to provide a deeper understanding of the layers of meaning within the cinematic narrative. Data was collected by repeatedly watching the film and taking notes on relevant dialogues, scenes, and actions that represent psychological responses to loss. The data was then analysed using a descriptive-analytical method, identifying key events, analysing emotional responses, classifying them into the grief stages, and comparing the ultimate outcomes for both characters.

The main findings reveal striking differences in their grief trajectories: Shang-Chi demonstrates a transformative journey towards acceptance, integrating his grief into his identity and embracing his heritage. In contrast, Wenwu's journey is a tragic tale of stagnation, destructive delusion, and self-annihilation, as he remains trapped in unresolved grief. This comparative analysis highlights that while grief is a universal experience, the coping mechanisms employed fundamentally determine the outcome of one's semiotics Onal journey.

Keywords: grief, five stages of grief, Shang-Chi, Xu Wenwu, literary psychology, semiotics, film analysis.

SEMIOTIC FIVE STAGES OF GRIEF IN THE MOVIE “SHANGCHI AND THE LEGEND OF THE TEN RING

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ABSTRAK

Penelitian ini bertujuan untuk menganalisis penggambaran duka atau kesedihan dalam film *Shang-Chi and the Legend of the Ten Rings* (2021). Penelitian ini secara khusus mengeksplorasi bagaimana proses berduka digambarkan melalui perjalanan emosional dan psikologis dua karakter utama: Shang-Chi, yang berhasil melewati lima tahap kesedihan, dan ayahnya, Xu Wenwu, yang secara tragis gagal menyelesaikannya¹¹¹¹.

Penelitian ini menggunakan pendekatan kualitatif dengan metode analisis psikologi sastra². Fokus utamanya adalah teori Lima Tahap Kesedihan Elisabeth Kübler-Ross, yaitu penolakan (denial), kemarahan (anger), tawar-menawar (bargaining), depresi (depression), dan penerimaan (acceptance), sebagai kerangka interpretasi utama³. Analisis ini juga menggali elemen intrinsik film, termasuk karakterisasi, alur (plot), dan latar (setting)⁴, serta mengintegrasikan Teori Semiotika Roland Barthes (denotasi, konotasi, dan mitos) untuk memberikan pemahaman yang lebih dalam tentang lapisan makna dalam narasi sinematik⁵. Data dikumpulkan dengan menonton film berulang kali dan mencatat dialog, adegan, atau tindakan yang relevan yang merepresentasikan respons psikologis terhadap kehilangan⁶. Data kemudian dianalisis menggunakan metode deskriptif-analitis, mengidentifikasi peristiwa kunci, menganalisis respons emosional, mengklasifikasikannya ke dalam tahapan duka, dan membandingkan hasil akhir bagi kedua karakter⁷⁷⁷⁷.

Temuan utama mengungkapkan perbedaan mencolok dalam lintasan duka mereka⁸: Shang-Chi menunjukkan perjalanan transformatif menuju penerimaan, mengintegrasikan dukanya ke dalam identitasnya dan merangkul warisan keluarganya⁹⁹⁹⁹. Sebaliknya, perjalanan Wenwu adalah kisah tragis stagnasi, delusi destruktif, dan kehancuran diri, karena ia tetap terperangkap dalam duka yang tidak terselesaikan¹⁰. Analisis komparatif ini menyoroti bahwa meskipun duka adalah pengalaman manusia yang tak terhindarkan dan universal, cara individu menghadapi dan menavigasinya secara fundamental menentukan hasil akhir dari perjalanan emosional mereka¹¹¹¹¹¹¹¹.

Kata Kunci: duka, lima tahap kesedihan, Shang-Chi, Xu Wenwu, psikologi sastra, semiotika, analisis film.

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