

CHAPTER 2

THEORETICAL FRAMEWORK

In this chapter, I explain the definition and theories of intrinsic and extrinsic approaches. I applied the concepts and theories of the intrinsic approach, which is a literature theory consisting of : characterization, plot, and setting. Extrinsic approach, I used the concepts and theories of literature psychology and Kubler-Ross's five stages of grief.

2.1 Intrinsic Approach

To analyze the characters in the movie script, I use an intrinsic approach that supports the elements in literary works consisting of characterization, plot, and setting. So in this intrinsic approach, analysis is based on how the character speaks and acts, which is described through dialogue in the movie script. According to Nurgiyantoro in Muhandra et al (2023) in his book “*Teori Pengkajian Fiksi*”, intrinsic elements are elements that build the literary work itself. These elements are factors that make a literary work a literary work and will be found factually when someone reads the literary work. The intrinsic elements include theme, plot and characterization, setting, point of view, language style, and moral message.

In this intrinsic approach, I used sources from the experts' approach regarding characterization, plot, and setting by Petrie and Boggs in their book entitled *The Art of Watching Films* (2012), which became the main tool in this research as explained below :

2.1.1 Characterization

To make characters interesting, characters must seem real, understandable, and worth caring about. For the most part, the characters in a story are believable in the same way that the story is believable. In other words, they conform to the laws of probability and necessity (by reflecting

externally observable truths about human nature), they conform to some inner truth (humans as we want them to be), or they are made to seem real by the convincing art of the actor (Petrie, Boggs, 2012. p. 49).

2.1.1.1 Characterization Through Dialogue

Characters in a fictional movie naturally reveal a great deal about themselves through what they say. But much is also revealed by how they say it. Their true thoughts, attitudes, and emotions can be suggested in subtle ways through word choice and through the stress, pitch, and pause patterns of their speech. Actors' use of grammar, sentence structure, vocabulary, and particular dialects (if any) reveals a great deal about their characters' social and economic levels, educational backgrounds, and mental processes. Therefore, we must develop a keen ear, attuned to the faintest and most subtle nuances of meaning revealed through the human voice—listening carefully not only to what is said but also to how it is said (Petrie, Boggs, 2012. p. 50-51).

2.1.1.2 Characterization Through Internal Action

There is an inner world of action that normally remains unseen and unheard by even the most careful observer/listener. Yet the dimension of human nature that this world embraces is often essential to a real understanding of a character. Inner action occurs within characters' minds and emotions and consists of secret, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies. People's hopes, dreams, and aspirations can be as important to an understanding of their character as any real achievement, and their fears and insecurities can be more terrible to them than any real catastrophic failure. The most obvious way in which the filmmaker reveals inner reality is by taking us visually or aurally into the character's mind so that we see or hear the things that the character imagines, remembers, or thinks about. This may be achieved through a sustained interior view or through fleeting glimpses revealed by means of metaphors. In addition to providing glimpses into the inner action by

revealing the sounds and sights the character imagines he sees and hears, the filmmaker may employ tight close-ups on an unusually sensitive and expressive face (reaction shots) (Petrie, Boggs, 2012. p. 52).

2.1.2 Plot

The plot in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are how they exhibit their moral and dispositional qualities (Abrams & Harpham, 2012, p. 293)

According to Petrie and Boggs (2012. p. 44), there are four stages of the plot: Exposition, Complication, Climax, and the last is Dénouement.

2.1.2.1 Exposition

The first part of the story called the exposition, introduces the characters, shows some of their interrelationships, and places them within a believable time and place (Petrie, Boggs, 2012. p. 44).

2.1.2.2 Complication

In the next section, the complication, a conflict begins and grows in clarity, intensity, and importance. This is usually the longest section because dramatic tension and suspense are created and maintained during the complication (Petrie, Boggs, 2012. p. 44).

2.1.2.3 Climax

When the complication has reached its point of maximum tension, the two opposing forces confront each other at a high point of physical or emotional action called the climax (Petrie, Boggs, 2012. p. 44).

2.1.2.4 Dénouement

At the climax, the conflict is resolved, and a brief period of calm, the dénouement, ensues, during which a state of relative equilibrium returns. (Petrie, Boggs, 2012. p. 44-45).

2.1.3 Setting

The setting is the time and place in where the story takes place in the movie. The setting plays a significant part in a story and strongly impacts the topic or overall impression of the movie, despite the fact that it sometimes appears unimportant or neglected. The impact of the setting on the story must be carefully examined since it is closely related to other components including storyline, character, theme, conflict, and symbolism. Furthermore, the setting must be considered a powerful and significant cinematic element since of its visual appearance. (Petrie, Boggs, 2012. p. 82)

In examining the setting as it relates to the story, it is necessary to consider the effects of four factors on the story as a whole Temporal factors which include the time period in which the story takes place, Geographical factors which are the physical location and its characteristics, including the type of terrain, climate, population density (visual and psychological impact), and any other physical factors of the locale that may affect the story's characters and their actions, Social structures, and economic factors, and last are Customs, moral attitudes, and codes of behavior. Each factor has an important effect on the problems, conflicts, and character of human beings and must be considered an integral part of any story's plot or theme (Petrie, Boggs, 2012. p. 83-84).

2.1.3.1 Setting as Determiner Character

The naturalistic interpretation of the role of setting is based on the view that human life, fate, and choices are determined by forces beyond one's own control. In other words, we can be nothing more than the product of our heredity and the environment in which we are raised, and our freedom of choice only appears to be a reality when it is not. Accordingly, this method views the setting as a powerful factor that

influences, possibly even character development. We are therefore urged to comprehend how the environment shapes character identities, including their historical period, geographical setting, social and social norms, moral principles, and laws that are enforced by society. All of these factors may have such a powerful impact that the setting becomes more than simply a background for the story, but an important element that shapes the plot and characters in the movie. (Petrie, Boggs, 2012. p. 84).

2.1.3.2 Setting as Reflection Character

The setting in which a character lives might aid the viewer in understanding and recognizing that character's personality or characteristics. This is particularly valid for areas of the setting that the character has power over. For example, their home may serve as a vivid representation of who they are. This is shown in the outside sequences that frequently open a movie, which serve as visual cues about the character.

As an example, the scene of a neat, white, modest house with a green door, red flowers on the threshold, and brightly colored, cheerful window curtains may be used to symbolize a honeymooning couple, full of young energy and optimism for a beautiful future. The house's surroundings, on the other hand, are portrayed as being extremely depressing in the movie that is based on Edgar Allan Poe's famous short story, *The Fall of the House of Usher*: the walls are a drab gray, the windows are vacant stare, the stone is crumbling, the wood is rotting, and tiny zigzag cracks are running from the top of the house to the foundation. As the plot develops, the settings plays an increasingly significant part, with the Usher home serving as a metaphor of the Usher family's collapse. This is since Roderick Usher and his home are portrayed as being symbolically and conceptually related, as though they were a one entity: the house's windows, which resemble vacant eyes, represent Roderick's eyes, an the wall cracks are compared to the cracks in his mental condition (Petrie, Boggs, 2012. p. 84-85).

2.1.3.3 Setting to Create Emotional Atmosphere

In certain kinds of movies, the setting plays a crucial role in creating a certain mood or feeling that the viewer experiences. This is particularly apparent in horror movies as well as some science fiction or fantasy movies like James Cameron's *Avatar*, Stanley Kubrick's *The Shining*, and *Alien*. The setting of these movies is employed to create and sustain a powerful emotional response, which is a major factor in making viewers uneasy or suspicious of what they are witnessing. Along with helping the plot and characters seem more believable, it may also create tension that fits the overall tone of the movie (Petrie, Boggs, 2012. p. 86).

2.1.3.4 Setting as Symbol

A movie's settings can have a powerful symbolic value, particularly if it represents concepts or meanings associated with the setting in addition to the actual setting. For example, the setting of Steven Soderbergh's *Bubble* (2005) and Agnieszka Holland's *The Secret Garden* (1993) is a tiny village on the Ohio-West Virginia border. The garden, which is referred to as a "magical" setting in *The Secret Garden*, represents a perspective on the world that is also represented by other symbols: that people are predatory animals that live in the midst of the "forest" of life, where they constantly hunt one another down and only obey the laws of nature to survive (Petrie, Boggs, 2012. p. 86).

2.2 Extrinsic Approach

After analyzing the movie script through the intrinsic approach, I then continued my research using the extrinsic approach. Extrinsic approaches are elements from outside the literary work that influence the content, form, or way the work is created. This approach includes the author's background and the social, cultural, or historical context surrounding the process of creating the literary work. This approach helps

readers understand the reasons, purposes, and values behind literary works. In this study, the author uses a psychological approach, namely Kubler-Ross's concept of the five stages of grief, and how the concept of the five stages of grief is applied in the *Midsommar* movie script.

2.2.1 Psychology of Literature

Literary psychology is a literary study that views works as psychological activities. According to Endraswara in Minderop (2018, p.2), literary psychology research has an important role in understanding literature because of several advantages such as first, the importance of literary psychology to examine more deeply the aspects of characterization, second, this approach can provide feedback to researchers about characterization problems developed, and finally, this kind of research is very helpful for analyzing literary works that are thick with psychological problems.

According to Endraswara in Minderop (2018, p.2), literature and psychology can be symbiotic in their role towards life, because both have functions in life. Because both deal with human problems as individual and social beings. Both utilize the same foundation of making human experience the subject of study. Therefore, the psychological approach is considered important for its use in literary research.

Therefore, the Psychology of Literature study can be applied in studying the stages of grief in literary works. One of these stages of grief belongs to Kubler-Ross, which consists of five stages of grief.

2.2.2 The Five Stages of Grief

According to Kubler-Ross in his book entitled *On Death and Dying* (1969), the five stages of grief is a theory in which there are stages that a person faces in dealing with grief or death. In his follow-up book entitled *On Grief & Grieving: Finding the Meaning of Grief Through the Five Stages of Loss* (2014), the stages consist of Denial, Anger, Bargaining, Depression, and Acceptance, which play an essential role in identifying what they might

be feeling. However, the five stages do not stop on a linear timeline in grief. Not all of the stages can be gone through in a set order (Elisabeth Kubler-Ross & David Kessler, 2014, p. 21)

2.2.3.1 Denial

Denial may look like disbelief. They may be going about life and actually denying that a terminal illness exists. For a person who has lost a loved one, the denial is more symbolic than literal. It would be easy to say that people were in denial, for example, she kept thinking Matthew's death was not real. This was still denial working very subtly, to give her moments away from her pain. This first stage of grieving helps us to survive the loss. In this stage, the world becomes meaningless and overwhelming. Denial helps us to pace our feelings of grief. There is a grace in denial. It is nature's way of letting in only as much as we can handle. The denial often comes in the form of our questioning our reality: "Is it true?", "Did it really happen?", "Are they really gone?", and "How did this happen?" (Elisabeth Kubler-Ross & David Kessler, 2014, pp. 21–23)

2.2.3.2 Anger

Anger does not have to be logical or valid. For example, anger at your loved one that he did not take better care of himself or anger that you did not take better care of him. You may also be angry that you are left behind and you should have had more time together and anger is usually at the front of feelings of sadness, panic, hurt, and loneliness also appear, stronger than ever. You may also be angry with yourself that you couldn't stop it from happening because anger is a necessary stage of the healing process. There are many other emotions under the anger and you will get to them in time, but anger is the emotion we are most used to managing (Elisabeth Kubler-Ross & David Kessler, 2014, pp. 24–25)

2.2.3.3 Bargaining

Guilt is often the companion. The “if only” causes us to find fault with ourselves and what we “think” we could have done differently. We may even bargain with the pain. We remain in the past, trying to negotiate our way out of the hurt. Bargaining can be an important reprieve from the pain that occupies one’s grief, in other cases, bargaining can help our mind move from one state of loss to another. Bargaining changes over time. We may start our bargaining for our loved ones to be saved. Later, we may even bargain that we might die instead of our loved ones (Elisabeth Kubler-Ross & David Kessler, 2014, pp. 28–30)

2.2.3.4 Depression

After bargaining, our attention moves squarely into the present. Empty feelings present themselves, and grief enters our lives on a deeper level, deeper than we ever imagined. This depressive stage feels as though it will last forever. It is important to understand that this depression is not a sign of mental illness. It is the appropriate response to a great loss. The loss of a loved one is a very depressing situation, and depression is a normal and appropriate response (Elisabeth Kübler-Ross & David Kessler, 2014, pp. 31–32)

2.2.3.5 Acceptance

Acceptance is often confused with the notion of being all right or okay with what has happened. Most people don't ever feel okay or all right about the loss of a loved one. This stage is about accepting the reality that our loved one is physically gone, recognizing that this new reality is the permanent reality, never like this reality, making it okay, accepting it, and learning to live with it. This is where our final healing and adjustment can take a firm hold, although healing often looks and feels like an unattainable state. Finding acceptance may be just having more good days than bad. We can never replace what has been lost, but we can make new connections,

new meaningful relationships, and new interdependencies (Elisabeth Kubler-Ross & David Kessler, 2014, pp. 34–37).

2.3 Previous of Related Studies

In supporting the research idea, several previous research have been collected to support the topic. All of the following studies contributed significantly to the achievement of this study. Here are some studies on adaptation :

The first previous study by Herlita Adinda, Priyoto, and Siti Isminari (2024) used the same movie research with the title “*Dani Ardor’s Traumatic Experience, Feelings, and Struggle To Get Her Social Life In The Movie Midsommar By Ari Aster.*” This research contains the mental illness experienced by the character Dani in the movie *Midsommar* (2019); the author's goal is to help people understand the mental illness described by the character Dani in the movie *Midsommar*, where the conditions that occur in this movie also occur in real life. Researchers used a qualitative method to analyze the data contained in the movie and the formulation of problems in this movie using a psychological approach; the theories that the author chose were anxiety disorder, grief, PTSD, and social psychology. By using these approaches and theories, the author concludes that the movie *Midsommar* shows the struggle of Dani, who is unable to grieve properly and affects his mental health. The results show that people with mental disorders need support from their families.

The second previous study by Aulia Putri Pambayun, M.Natsir, and Chris Asanti (2022) with their research entitled “*The Grief Of Rachel Watson In The Girl On The Train Film*”. This study contains the grief experienced by Rachel in the movie *The Girl On The Train*, in which the main character in the movie Rachel experiences grief and sadness during her life. In the journal, researchers chose Kubler-Ross's five stages of grief theory to analyze the data in this study. This research belongs to qualitative research because the researcher examines the psychological state of the main character using Kubler-Ross's theory through dialogue from the movie

script. The data sources in this study are the movie and script of *The Girl on the Train*. From the results of the research, it was found that Rachel went through five stages of grief according to Kubler Ross. These stages are denial, anger, bargaining, depression, and acceptance. At first, Rachel did not accept the divorce from her ex-husband. However, at the end of the story, she decides to move on and move on with her life.

The third previous study by Yohanes Kurniawan Winardi and Audrey Eveline Subianto (2023) with their research entitled "*Stages Of Grief In Kathleen Glasgow's 'How To Make Friends With The Dark.'*" This study contains the process of grieving, as described in the book "How to Make Friends with the Dark" by Kathleen Glasgow, where after the character named Tiger loses a loved one and grieves, he will go through a natural mourning process that can be summarized in the phrase "journey of grief." In this study, they chose the sixth stage of Kübler Ross and David Kessler's grief theory to analyze the psychological state experienced by the main character, which is the data in this study. The results of his research were exploited by offering a detailed list of the development of the Tiger's relationship with darkness itself. The researcher examined and analyzed the book to compile a list of Tiger's speeches as described in it. Each item on the list correlates with the six stages of grieving. As a result, the main characters in the book go through the stages of grieving in their own unique and different ways, which helps them reach the end of their journey—finding meaning. This shows that the main characters in the novel experience all six stages of grief, namely denial, anger, bargaining, depression, acceptance, and finding meaning. Initially, Tiger does not accept his mother's death. However, at the end of the story, he decides to move on and learns to make friends with the darkness.

The fourth previous study by Hidayatul Nurjanah (2023) titled "*Five Stages of Grief in C.S. Lewis' Novel A Grief Observed*". This research discusses how death and literature are closely related because literary genres depict death from various perspectives. For example, death is praised in Classical literature, death is a tragedy in Romantic literature, and death is a

part of life in postmodern literature. This research aims to identify the stages of grief (death and dying) using Kübler-Ross's theory in C.G. Lewis's novel titled *A Grief Observed* (1961). This research is qualitative in nature, using a content analysis approach. This novel collects data through words, phrases, and sentences. The findings show that the main character, Lewis, ultimately managed to pass through the five stages: denial, anger, bargaining, depression, and acceptance. Moreover, with his acceptance of his wife's death, he is able to perceive the world in a more meaningful way and find peace in his heart. This also reinforces that literature can serve as a medium of comfort from suffering because this novel is based on a true story experienced by the author himself.

The last previous research is from Rong-Rong Wang and Ya-Huei Wang titled *"Using the Kübler-Ross Model of Grief with Post-Traumatic Stress Disorder (PTSD): An Analysis of Manchester by the Sea"*. This study aims to analyze how the characters in the movie *Manchester by the Sea*, particularly Lee Chandler, Patrick Chandler, and Randi, manage their emotional responses when facing the loss of their loved ones. This research uses the five stages of grief and post-traumatic stress disorder (PTSD) model by Elisabeth Kübler-Ross to analyze how these characters transition through their grief and whether they are likely to suffer from mental illness. Some people, like Randi and Patrick in the movie, can recover from grief; however, some people, like Lee, may not, and ultimately suffer from mental illness or PTSD. Research results show that the movie *Manchester by the Sea* can make viewers consider ways to understand traumatic grief and transform their negative psychological issues into something meaningful in life, thereby allowing their lives to flourish. Hopefully, by watching this movie or reading this article, it can help people recognize that they might be experiencing PTSD. This can also help people in the healthcare industry realize that there is still much to be done to help these individuals find their way back.

The difference between this research and previous studies is in the object and the focus of object analysis. This study uses one object, namely

the Midsommar movie script as the main source, and in this study not only focuses on analyzing the intrinsic elements contained in these objects, but also analyzes Dani's characteristics after losing her family and her relationship with Christian who began to drift away through the five stages of grief through the Midsommar movie script.

