

## CHAPTER V

### CONCLUSION AND RECOMMENDATION

This is the last chapter of this research. Here, the conclusion consists of the result of the analysis and also the recommendation for further research.

#### 5.1 Conclusion

There are four formulas that appear in *Midsommar* which distinguishes this film from the formula in other horror films. The first formula is that the terrifying setting in *Midsommar* is deconstructed to be peaceful. In the original horror film formula the setting of place is always depicted with creepy elements and gloomy settings, as well as the character's house which is often depicted in the middle of a dark forest or far away from the crowd. Meanwhile, the new setting in the horror film formula depicts a peaceful feeling with a mesmerizing view and has a unique building since the majority of this film was shot in Halsingland, which is not portrayed as a haunted or scary village. Then, the setting of time in *Midsommar* is depicted in a Gothic-like setting and Victorian props and costumes, reflecting the main character's cold, clinical, sociopathic personality. *Midsommar* shows a different side to the setting of time that is taken around the twenty-first century. The true setting of time in this movie is a present time but this movie deconstructed the present time by using different cultural differences, such as from the ways of characters' dressing, their daily manner of living, and the architecture as if they travel back in time to a different setting of time. *Midsommar* includes the society's customs and traditions; this is demonstrated by

a filmmaker selecting a setting from a pre-existing environment, Sweden, from ancient Pagan history.

The second formula that distinguishes this film from the formula in other horror films is lighting that uses bright lightning instead of dark. Horror movies are generally known to use dark lighting, as an image of sumptuous liquid black, dark walnut, and dried blood with a lot of details to create dread, suspense, and what is in the audience's mind. This method is utilized in every horror film since darkness restricts the use of our major senses because humans cannot avoid or fight themselves against what they cannot see in the dark so it is frequently utilized in horror films. On the other hand, *Midsommar's* new horror film formula demonstrates how dark lighting is reversed into bright lighting, which has a significant influence on generating spooky and scary moments because all of the violence occurs during the day with very bright lighting, and without even the slightest element of darkness.

The third formula that distinguishes *Midsommar* from the formula in other horror films is the use of dramatic sound instead of creepy sound. The horror film formula uses a creepy sound to create a sensation of tension, alarm, and anxiety in the audience. Like the use of the Theremin or the Piano which can make a spooky sound and can make people quiver. Those instruments make long and terrifying sequences that culminate in an orchestral or operatic climax to create horror. These types of music often represent cinematic horror images. On the contrary, the new horror film formula has a dramatic sound to produce high levels of

emotional pain and fear in a different way. *Midsommar* also uses flute and several other musical instruments whose melodies are very simple but very calming.

The last characteristic that distinguishes this film from the formula in other horror films is the way *Midsommar* uses various rich colors instead of monotone colors. The color in the old horror film formula is considered to rely on black and white cinematography. The images created by plays of light and shadow on the cinema screen forced the audience's imagination into creating the fear as it was alluded to. The black and white color allows the lighting to bring about a mood for the audience. On the other hand, the new horror film formula in *Midsommar* shows various colors. It can be seen from vibrant and rich colors against a backdrop of summer festivals and blooming nature such as blue, green, white, and yellow which always appears from the beginning to the end of the film.

Consequently, based on the findings described above, the horror film formula is deconstructed in the movie *Midsommar* from Brigid Cherry's original formula. Deconstruction occurs by reversing the non-dominant elements of the old horror film formula and becoming the dominant elements of the new horror film formula. Furthermore, this research concluded that these deconstructions are clearly represented in *Midsommar* through the use of cultural elements, specifically Scandinavian culture, causing the deconstruction of horror film formula not only through cinematic codes but also from the culture of the Hårga people. In addition, since the research object is a film, cinematic codes are applied to enhance the analysis.

## 5.2 Recommendation

There are two different approaches to analyze the *Midsommar* movie that may be utilized as theory recommendations. Semiotics theory and psychological theory are the two theories. It is expected that these recommendations would inspire further research into Ari Aster's movie *Midsommar*.

The first recommendation is semiotic theory. The semiotics theory can be used to express the purpose of communication, thoughts, feelings, or any expression conveyed by an artist to the audience through the composition of signs. The theory might be helpful to uncover a lot of signs that appear in *Midsommar* which aim to give messages about ideology, thoughts, and philosophies about a group that has customs or cultures that contain intent and meaning.

The second recommendation is psychological theory. Psychological theory tries to emphasize the human thoughts, emotions, mental health and behaviors. The psychological theory is required to analyze Dani's painful experiences and emotions which can be discovered within the movie and its script. Knowing that literary work has a connection with psychology to comprehend a specific literary work.