



Universitetet i Stavanger

Bachelor Thesis in Television and Multimedia Production

Do Tragic Endings work in Short Films?

Abstract

Looking at character development, dramaturgy and endings in Frank Darabont's work with "The Mist (2007)" and "The Woman in the Room" (1983).

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Introduction

Tragic endings, commonly known as sad endings, have a rich historical lineage that can be traced back to ancient Greece, particularly exemplified in Sophocles' renowned play "Oedipus Rex" (ca. 429 BC). However, the most widely recognized tragedies emerged during the Shakespearean era, with notable works such as "Romeo and Juliet" (1595), "Macbeth" (1606), and several others. Contemporary media embraces this evolved form of tragedy in its storytelling. Frank Darabont, a modern-day filmmaker renowned for his adaptations of Stephen King's novellas, with screenplay that captures audiences in gripping storytelling and heart-wrenching endings in films like "The Green Mile" (1999) and "The Mist" (2007).

Crafting an ending that leaves a lasting impact on the audience requires great attention to detail, careful orchestration of storytelling elements, character arcs and a flawless execution. Creating a film with this much with a tragic ending relies on the filmmaker's ability to utilize the time they have from the beginning to the end. When creating short films versus full-length ones, it's essential to adopt distinct approaches. While the objective remains the same of making meaningful connection with the audience, the challenge lies in achieving it within varying durations. In this thesis, I will analyze the storytelling, character development, and endings of Frank Darabont's films "The Mist", comparing it to one of his earlier works, also based on a Stephen King novella "The woman in the room" (1983). While The Mist runs for two hours and six minutes, The woman in the room is only 30 minutes long. Leaving the question; Do tragic endings work in a short film?

Theory

What is a Tragedy?

The term "tragedy" originated from ancient Greece, where it was associated with the phrase "goat song," although its significance in modern times is less apparent. The contemporary definition of tragedy, as provided by Cambridge, is "something very sad happens, typically involving death." This concise description encapsulates the essence of tragic narratives,

highlighting the poignant and often devastating nature of such stories.

Greek tragedy encompasses three critical story components. Firstly, the protagonist of the story holds some kind of rank or ability, but simultaneously remains relatable to the audience. They are neither unusually good or unusually bad. Moreover, the protagonist possesses a tragic flaw, such as ambition, pride, or stubbornness, among others. It is this flaw that ultimately led to a critical mistake within the narrative, resulting in disasters or a downfall. This concept is known as *Hamartia*. (TED-Ed, 2015) (Literary Devices, 2023)

These narrative components also find their way into Shakespearean tragedies. While Shakespearean tragedies incorporate several additional elements, such as:

Element 1 – The tragic hero.

Tragic heroes in literature are exclusively bestowed upon great individuals, as their downfall carries far greater weight than that of an ordinary peasant. Typically, there is only a single tragic hero in a given narrative, with the exception of love tragedies.

Element 2- The Tragic Flaw

Hamartia, as seen in Greek tragedy, Shakespeare also had his characters have a tragic flaw. Macbeth had violent ambition. Romeo and Juliet had impatience and adolescent passion. (Literary Devices, 2023)

Element 4 – The Abnormal.

In Shakespearean tragedies, the presence of the abnormal is often portrayed in two distinct ways. Firstly, it can manifest as the supernatural, with apparitions and witches possessing otherworldly knowledge, which can be dismissed as mere illusions. However, these supernatural elements play a crucial role in driving the narrative forward, either by fulfilling unfinished thoughts or triggering haunting memories of guilt. Secondly, the abnormal can take the form of "chance," where characters embark on a course of action without knowing its ultimate outcome.

Element 5 – Tragic conflicts.

There are two differentials in tragic conflicts. There is External Conflict, where two factions, with the hero usually being in one of them. And there is Internal Conflict, where the hero struggles with inward conflict.

(Washoe School, 2023) (Wikipedia, 2023)

the concept of tragedy has evolved throughout history, yet its essence remains rooted in the exploration of sorrow, suffering, and the human condition. Whether we examine ancient Greek tragedies or Shakespearean works, we find common elements that define and shape these narratives.

Darabont and King: from novella to full-length

Frank Darabont and Stephen King has had a special relationship throughout the years. It started with Darabont asking King to make a short film about his book “The woman in the room” as his directorial debut. Prompting King to start the “dollar baby” initiative (King, 2023). From there, Darabont has gone to rewrite for screenplay and direct three more films based on Stephen Kings novellas. Making success with films like, “The Shawshank Redemption” (1994), “The Green Mile” (1999) and “The Mist” (2007).

To transform a novella to a film is not an easy task. While also trying to remain the essence of Kings writing. Darabont’s directorial style manages to not only capture the narrative in King’s novellas, but with his attention to character development. He brings King’s written characters to life.

Doing so there are always changes from the original story. Minor changes to give the character arcs time to develop. Plot-points in the story might be extended to fit more as a film. And endings might be completely different.

In “The Mist” from 2007, Darabont changes the ending of the movie to be more conclusive, a change that King later stated was much better than what he originally wrote. (M.B Archives , 2020) To keep Kings Essence in the ending, Darabont didn’t have to look far.

Since King had written the ending in his book when he wrote David's thoughts; "there are three bullets left in this gun and four of us in this car, and if worse comes to worse, I'll figure a way out for myself" Showing Darabont key attention to details. (Darabont, *The Mist*-Commentary by Frank Darabont, 2007)

"The Mist" stands as one of the most polarizing endings in cinematic history, evoking both adoration and disdain among viewers. This division reflects the profound connection people forged with the characters and the diverse range of emotions they experienced as the film reached its conclusion. The fact that it is a full-length feature allows for this depth of engagement. However, the attention garnered by Frank Darabont's earlier work, "The Woman in the Room," has been comparatively limited. Clocking in at a mere 30 minutes, does "The Woman in the Room" manage to captivate audiences as profoundly as "The Mist" does? Does it spark the same moral debates and leave us torn by the characters' choices? Can we develop a substantial investment in their lives within the constrained timeframe?

Method

In order to examine this thesis, I will conduct an analysis of two films made by Frank Darabont: "The Mist" and "The Woman in the Room." By looking at their dramaturgy, character development, and endings, I will draw upon the elements derived from both the Greek and Shakespearean eras of tragedy. Through this examination, we can gain insights into how these films employ tragic elements and the impact they have on storytelling.

Analysis

The Mist (2007)

Synopsis

The mist is a film written for screen and directed by Frank Darabont. Based on a novella of Stephen King. The story revolves around a small town that becomes engulfed in an eerie mist after a violent storm. As the mist descends, a group of townspeople, including David

Drayton, a local artist, and his young son, find themselves trapped in a grocery store along with other terrified survivors.

Inside the store, tensions rise as fear and paranoia grip the group. They soon realize that the mist conceals horrifying creatures, monsters from another dimension, which pose a deadly threat to anyone who ventures outside. Trapped and isolated, the group must confront their deepest fears and make life-or-death decisions.

As the situation worsens, alliances form, and divisions arise among the survivors, leading to intense conflicts within the already claustrophobic setting. Amidst the struggle for survival, David becomes the reluctant leader, desperately trying to keep hope alive and protect his son and fellow survivors. While delving into the dark corners of human nature, exploring themes of fear, morality, and the fragility of societal norms in the face of an unimaginable threat. The film keeps audiences on the edge of their seats with its atmospheric tension, shocking twists, and a haunting exploration of the depths of human desperation when pushed to the limits.

Dramaturgy

The mist follows a very clear setup of dramaturgy, the movie begins with a setup of our hero. As David Drayton is working on his paintings, we see the violent thunderstorm roll on in. The family takes shelter in the basement when a tree branch comes crashing in through the window, destroying David's work. These damages leave David with a need for supplies, prompting him go to town, where the majority of the of the story will take place. Along with him comes his seven-year-old son Billy and his neighbor Brent Norton. We get to know David and Brent has had feuds in the past and does not think kindly of one another. Within 13 minutes of screentime, we have already been presented with an introduction of characters and the conflict in which they find themselves. (Toreg, 2011, pp. 93-94)

The movie scales up its suspense fairly quickly. David and Brent are beginning to bond over their shared unfortune, when the mist comes rolling in quickly, engulfing the store where they are located. As the mist closes in, a man known as Dan comes running in screaming about something being in the mist, hurting or possibly killing people. As this

causes some to freak out, others take his word with doubt. Not believing in the supernatural. When one person decides to leave, in spite of what he was told. The onlookers from the store see him fade in to the mist, before they hear him scream violently. This seems to be enough to put people's suspicion to rest, and believe that the mist is in fact dangerous. This immerses both the characters and the audience that there is something going on in the mist, and that the best cause of action is to stay in the store. (Toreg, 2011, p. 94)

The first plot-point is when the store's generator malfunctions and David investigates (Toreg, 2011, p. 94). He turns it off because smoke is coming out. While walking away, he hears banging on the back gate and sees something large pushing against it. A group of men arrives to check why the lights are off, and they decide to send someone to fix the issue. David tries to warn them about what he saw, but they don't believe him. As they open the gate, a tentacle grabs and kills Norm, one of the store's employees. The remaining group is shocked by the creature hidden in the mist. David manages to cut off one of the tentacles but decides not to tell others to prevent panic. However, Brent gathers a group who wants to leave the store, so David shows the tentacle to the doubters. Creating an external conflict between the two groups. Brent, thinking David wants to embarrass him, leaves with his group, accompanied by someone going to get a gun from a truck. The man is then pulled into the mist with David holding onto the rope. David pulling the rope back, to discover the man is dead, panic sets in the store.

With panic set and Norton gone, the external conflict is resolved. The people left in the store look to David for what to do next as the standing hero, proven to be right about the mist. The store front being made of glass, makes David want to fortify it. As he gathers people to do so, another conflict escalates. Seen as a new antagonist, Mrs. Carmody is the town's "crazy religious" lady. She sees what is happening outside and compares it to the words in the bible describing the end of the world. She creates the confrontation in the mid-point of the movie. (Toreg, 2011, p. 94)

The film progresses and the external conflict between Mrs. Carmody and David escalates. In the beginning, no one in the store takes Mrs. Carmody's side as she continues to spew her religious predictions of what's to come. During the mid-point, chances have it that her religious preaching come to fruition. Her predictions can be seen as very open, as

she predicts they will come at night and someone will end up dead. When nightfall hits, there are bug like creatures lurking in the mist, being attracted to the light coming from the store. After a battle against the bugs, one person ends up dead. And people stricken with shock and grief starts to believe Mrs. Carmody's preaching about the end times. More and more people are leaving David's group of survivors to join what can be seen as Mrs. Carmody's "Cult-like" group.

The second plot-point happens as the cult starts to sacrifice people to appease God. David's group decides to take their chances on the road. Rather than waiting for Mrs. Carmody to do something drastic. Only eight people, including David and his son, wants to escape Mrs. Carmody's insanity, which is a massive shift of how many looked to David in the beginning. The small group gather supplies and get ready to sneak out of the store, without the others noticing. But Mrs. Carmody has gotten word of their attempted escape from "Gods Judgement" and stops them in their tracks. To make it good to the Lord, Mrs. Carmody tells her followers to sacrifice David's son and the "whore" Amanda to pay for their sins.

Her followers attack David and the others, before Ollie, takes out a gun and shoots Mrs. Carmody. Making the rest drop their weapons, and clearing a path for David's group as they make a run for the car. Outside are more danger waiting, David, Billy and Amanda make it to his car, accompanied with the elder, Dan and Irene. The others do not make it as David starts the car and drives off. Passing the onlookers from the window of the store. And the conflict is resolved. Making this the resolution to the story. As I will discuss the ending further.

Character Development

David Drayton

David Drayton is our tragic hero, our protagonist through this film. He is characterized as artistic, a good husband and father, and a somewhat decent neighbor. As Robert McKee points out "Characterization is the sum of all observable qualities of a human being"

(McKee, 2014, p. 100). McKee also states that "true character is revealed in the choices a human being makes under pressure...", (McKee, 2014, p. 101). Throughout the film, David is faced with numerous choices, ranging from small to significant. What makes these choices compelling is that as the audience, we empathize with him and fully comprehend the rationale behind his decisions. They are logical and rational choices that anyone in a similar situation would likely make. Importantly, David and the audience share a common understanding of the events unfolding, which enhances our connection with his character and the story.

David doesn't assume a leadership position directly. However, as inexplicable events continue to happen, people gradually begin to turn to him for guidance and answers. They look up to him, recognizing his ability to provide direction in the face of the unusual circumstance. "An active protagonist, in the pursuit of desire, take action in direct conflict with the people and the world around him" (McKee, 2014, p. 50).

He can be seen as an active protagonist; he takes action when a burn victim is suffering. Trying to get him medication, despite the risk of harm. The same happens when Norm gets dragged under the gate. David without a thought takes Norm and tries to hold him back to save him. He does this without thinking about the consequences of himself being hurt, which can be seen as his "*Hamartia*", taking what seems as reasonable action without weighing the cons. Which ultimately leads to his biggest downfall. (Literary Devices, 2023)

Mr. Drayton's character remains consistent and level-headed throughout the film, having no significant personal transformation. However, his character development occurs through the relationships he forms along the way. Initially, David's primary concern is his son, and his actions revolve around ensuring Billy's safety. However, as others begin to rely on him for guidance, he recognizes his duty to care for them as well. While initially hesitant to join the woman in her search for her children, prioritizing Billy's safety, Mr. Drayton eventually finds himself risking his own life to alleviate the suffering of a fellow group member.

Brent Norton

A character arc is according to McKee “changes of the inner nature, for better or for worse”. (McKee, 2014, p. 104) One who has a big character arc is Brent Norton. In a brief amount of screen time as well. We get to know about Brent from the Drayton’s, characterized as a hotheaded lawyer who would sue you over the smallest argument. Therefore, our perception of Mr. Norton is not favorable from the start. However, when Mr. Norton reveals his vulnerable side, our perception of him begins to change for the better. His willingness to seek help from someone he previously had conflicts with, his openness about his late wife, and his dedication to taking care of Billy in the store all indicate that our initial judgments about Brent may have been misguided.

As the paranormal activity intensifies, Brent's hubris becomes increasingly evident. He dismisses the accounts of witnesses about what is lurking in the mist and rallies a group to leave the store. When David tries to persuade them to stay, Mr. Norton sees it as a competition for popularity and accuses David of poaching members from his group. Brent's hubris ultimately leads to his downfall as he refuses to heed Mr. Drayton's warning. He even arrogantly quips that "...the joke will be on me after all" if he turns out to be wrong. (Darabont, *The Mist*, 2007)

Mrs. Carmody

"The principle of antagonism states that a protagonist and their story can only be as intellectually fascinating and emotionally compelling as the opposing forces they face" (McKee, 2014, p. 317). In the film, the decision to keep the mist from entering the store creates a sense of external danger. However, to drive the plot from within, a different kind of threat was needed, and this is where Mrs. Carmody comes into play.

David Drayton serves as a relatable character with whom we can connect, but he requires a counterpart—a negative force that propels the protagonist forward and advances the storyline. Initially a background character, Mrs. Carmody gradually gains strength and influence. Drawing comparisons between the mist and the revelation of the end times by God, she becomes an outcast, rejected by both the people in the store and the audience. And as she does not take center stage for more than a few minutes, we do not immediately view her as a villain.

As the narrative progresses, Mrs. Carmody's influence grows, revealing her unhinged and psychologically unstable nature. Her rise to power takes a violent turn as she begins sacrificing people to appease the creatures outside, in an effort to prevent further bloodshed. When the creatures do not appear the following day, her influence only strengthens. David and his group attempt to intervene, but the balance of power tilts in Mrs. Carmody's favor due to the number of people on her side.

Ultimately, it is her unwavering determination to control the situation, by preventing David's group from leaving, that leads to her downfall. Pushing them to their limits, she forces Ollie to shoot her in order to save themselves.

Ending

As David's group escapes the store, only five of them make it to his car, leaving behind the others. They drive to David's home where his wife, Stephanie, had been waiting alone. As they approach, they discover that Stephanie has fallen victim to the creatures in the mist. Helpless to change the situation, David decides to keep driving, attempting to clear the mist and guide the remaining survivors to safety. This marks a significant departure from the original novella.

According to (McKee, 2014, p. 314) "All films need a Resolution as a courtesy to the audience". In the original story, the survivors continue driving into the mist, leaving the ending open to the reader's imagination. However, Frank Darabont, the director, wanted the audience to have a resolution regarding the fate of David and the others.

As they drive, their car runs out of gas while still surrounded by the mist, with distant sounds of screeching monsters. David looks at his gun and at the people in the car, realizing he only has four bullets left but five individuals to spare from further agony. In a devastating mutual decision, David chooses to end their lives quickly, including that of his own son.

Yet, the story takes an even darker turn. Overwhelmed by grief and guilt, David howls like a wounded animal. Attempting to take his own life, he puts the gun in his mouth, knowing there are no bullets. Filled with anguish, he angrily steps out of the car and screams at the monsters, inviting them to come and kill him. However, to his horror, an armored tank emerges from the mist, followed by military units burning away the mist-covered landscape. Survivors arrive in trucks, signaling a ray of hope and rescue.

Throughout the movie, we have witnessed David's character making relatable choices, often acting impulsively without fully contemplating the potential consequences. His selflessness and desire to help others, to spare them from pain, ultimately lead to his downfall. Strikingly, we find ourselves resonating with his character, understanding that we, too, might make similar choices to spare our loved ones from suffering, even if it means personal anguish. In David's case, his selflessness (Hamartia) leads to the most devastating outcome.

The Woman in the Room (1983)

Synopsis

The woman in the room is a film written for screen and directed by Frank Darabont. Based on a novella of Stephen King. The story revolves around a middle-aged man named John, who finds himself at the bedside of his terminally ill mother. Overwhelmed by grief and compassion, John is tormented by the relentless pain and suffering his mother endures. Consumed by the desire to alleviate her agony, he begins contemplating the ultimate act of mercy: ending her life.

As John grapples with the ethical and moral implications of his internal struggle, the film delves into his psyche, exploring the bond between mother and son.

The story captures the weight of an individual's moral dilemma, examining the depths of compassion and the inner turmoil that can arise in the face of unbearable suffering. Through nuanced performances and evocative cinematography, Darabont portrays the delicate balance between love and mercy, offering a thought-provoking exploration of the

complexities of human nature and the sacrifices we are willing to make for those we hold dear.

Dramaturgy

"The Woman in the Room" adopts a different dramaturgical approach compared to "The Mist." As a short film, it faces the challenge of limited time to develop the story. Therefore, it employs an in media res technique, plunging the audience into the middle of the narrative. We observe John sifting through a medicine cabinet, pulling out multiple containers until he discovers one labeled "pain killers." He pours them into his hand, leaving the audience intrigued about his motives, only to return the pills to the container and place it in his pocket.

Next, we follow John as he navigates the hospital corridors, revealing his purpose for being there: to visit his terminally ill mother. This is where the backstory of the plot unfolds where his mother has been sick for quite some time. Despite undergoing surgery to alleviate her pain in her final days, John's mother continues to suffer, causing him great distress. He regularly visits her, never knowing when it might be their last encounter. He listens to his mother's complaints about her ongoing pain, deeply affected by her suffering. John finds himself grappling with moral ambiguity, torn between the uncertain decision of whether ending his mother's life would be a morally just or unjust act.

We discover that John is a defense attorney currently representing a prisoner who has been convicted of murder. Intrigued by the prisoner's background as a Vietnam veteran, John engages in a conversation, inquiring about the prisoner's experiences of taking lives both during and after the war. The prisoner shares that, for the most part, killing was merely a job to him, evoking no particular emotions. However, there was one instance where he had to end the life of someone close to him to spare them from suffering. This revelation deeply affects John, plunging him into introspection. As John wrestles with moral ambiguity, seeking guidance from someone who understands the weight of taking a life might be the catalyst that pushes him towards making a harrowing decision.

This highlights John's Hamartia, his tragic flaw. In this particular story, where there is no external antagonist, the main conflict resides within John himself. He grapples with an internal struggle, torn between the decision of whether to end his mother's life to spare her from pain or to let her continue living in agony. This internal conflict forms the central theme of the narrative, as John grapples with the moral dilemma that weighs heavily upon him. (Washoe School, 2023)

John suddenly finds himself seated in the middle of a hallway, engrossed in a book. Unexpectedly, a wheelchair emerges from one of the rooms, its form shrouded beneath a white sheet resembling a human figure. As the wheelchair turns to him, Johnny rises hastily and flees from the unsettling sight. He seeks refuge in an elevator, only to find the wheelchair accompanying him inside. Overwhelmed by curiosity, he reaches out and removes the sheet, only to discover the face of his own mother. Feeling relief he embraces her, but in an instant, the scene shifts, and his mother's form transforms into that of a lifeless corpse. Johnny jolts awake, his body jerking into an upright position, realizing it was all but a haunting dream. This is one of the Shakespearean elements of tragedy, where something abnormal, which can be dismissed as an illusion helps the character finish their half thoughts. (Washoe School, 2023) In John's case, after his dream, he goes to see his mother one last time.

Character Development

John

Given its concise duration of only 30 minutes, "The Woman in the Room" doesn't allow for extensive character development or arcs. Instead, we observe Robert McKee's concept of "character versus characterization" (McKee, 2014, p. 100) come into play. From our observation of John, we glean that he is a middle-aged man, evidently smart from his role as a licensed attorney. It is apparent that he deeply cares for his mother, regularly visiting her as he sees her as his only family. His younger brother, unfortunately, cannot spare the time

to see their mother before her passing. In the opening scene, as John sifts through the medicine cabinet, his evident nervousness suggests an internal conflict of moral ambiguity surrounding his mother's predicament.

We empathize with John, understanding the immense difficulty of his situation and his desire to never find oneself in such circumstances. However, seeking guidance from a potentially unstable prisoner with a history of violence may not have been the wisest decision. This choice reveals John's true character, showcasing his desperation for reassurance regarding the morally right course of action. In such trying moments, his search for confirmation might unbalance his judgment and cloud his understanding of what truly constitutes the right path.

The story of "The Woman in the Room" thrusts us into the midst of the narrative, presenting us with immediate insights into John's character. We are unbeknownst to the details of his life's story; instead, we are confronted with his thoughts on a specific issue. While John holds a deep connection to his mother, we as the audience lack the same level of emotional attachment. Whether she lives or dies ultimately holds little significance to us, except for the fact that her pain and John's moral ambiguity resonate within us.

What truly matters to us is John's choice. We are aware that he has the power to take action or to abstain. Had the surgery been successful, John's mother would not be suffering, and he would not find himself grappling with such a dilemma. This pivotal choice is what propels the plot forward, as it becomes the focal point of our attention. Had we spent more time developing a meaningful relationship with the characters, perhaps their potential fate would have evoked a sense of sadness within us as the credits roll.

Ending

In the final moments, John ultimately aids his mother in bringing an end to her suffering. As she expresses her desire for relief, we are filled with a sense of relief ourselves, knowing that John did not have to bear the weight of this decision alone or in secrecy.

Reflecting on their shared memories, John carefully administers one pill after another, allowing his mother to peacefully enter eternal sleep.

With a relatable protagonist who falls neither into the category of unusually good nor unusually bad and possesses a tragic flaw of moral ambiguity, this story draws inspiration from both Greek Tragedy and Shakespearean Tragedy. It incorporates elements of abnormality and internal conflict, reminiscent of Shakespearean works. The intention to create a tragic narrative is evident, but given its limited runtime, the question arises: Does it successfully achieve its tragic aspirations?

Conclusion

Tragic endings have long been a prominent aspect of storytelling, dating back to ancient Greek tragedies and continuing through Shakespearean works and contemporary films.

"The Mist" exemplifies the power of a tragic ending in a full-length feature film. With a runtime of over two hours, the audience is given ample time to develop a profound connection with the characters, intensifying the emotional impact of the tragic conclusion. The film's dramaturgy builds tension and conflict. The character development of David Drayton, showcases the tragic hero archetype, and the resolution of conflicts through sacrifice and difficult choices further emphasizes the tragic nature of the story.

"The Woman in the Room," on the other hand, is a short film with a runtime of only 30 minutes. Darabont successfully captures the essence of tragedy by focusing on the characters conflict creating a sense of connection. While the film may not have the same level of depth and emotional investment as "The Mist," it still manages to captivate the audience and evoke moral debates. By employing the key elements of tragedy, such as a relatable protagonist, a tragic flaw, and conflicts, Darabont effectively delivers a tragic ending within the constrained timeframe. Although it's not as impactful.

Overall, tragic endings work better in a full-length film, than in a short film. Longer runtimes allow for a deeper emotional connection and exploration of complex themes, shorter films

can still evoke powerful emotions and deliver thought-provoking narratives. Frank Darabont's works serve as compelling examples of how tragic endings can be crafted to leave a lasting impact on the audience, regardless of the film's length. Through careful attention to storytelling, character development, and execution, tragic endings can create a profound and memorable experience for viewers.

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