SEMIOTIC SIGNS IN *AVENGERS: ENDGAME* MOVIE

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ABSTRACT

This study examined the hostile cues in the *Avengers: Endgame* film. The semiotic theory of Charles Sanders Peirce is used in the debate. It focused on two problem formulations: the type of semiotic sign by highlighting the hostile sign present in the film, and the sign's meaning. Aims of this study was to identify the various hostile semiotic cues present in the film as well as how a film communicates a message that can be applied to daily life. Then, it has significant ideals that can inspire and make reference to societal reality. The study examines a variety of materials, including interview transcripts, social science texts, and narrative-style films, television shows, and periodicals. It does this using a qualitative research methodology called content analysis. In order to be interpreted afterwards, hostile cues from the actors are gathered and grouped. The findings demonstrate that when the Avengers are prepared to make sacrifices in order to battle and defend the universe in order to defeat evil, indicators of animosity are visible.

Keywords: semiotics, sign, meaning, hostility, movie

INTRODUCTION

The Avengers: Endgame is one of the well-liked films that Indonesians frequently watch because it is easily accessible and is offered on numerous websites. The movie *Avengers: Endgame* exhibits a symbol, like previous films. The researcher is therefore interested in examining the signs present in the film. The sign in the movie can assist in deciphering the message that is being conveyed by the code or symbol that is being employed. Naturally, there is hostility in this movie with a battle theme.

According to Smith (1992), hostility is a persistent personality feature best characterized by a collection of beliefs that are likely to be a source of resentment and aggressiveness toward others and represent ideas that others do not deserve. According to Buss & Perry (1992), traits of an

antagonistic individual include mistrust, cynicism, hostility, envy, and bitterness (Guyll & Madon, 2003, p. 681)

The movie industry is a topic of study that is significant to semiotic analysis in the study of semiotics. According to Boggs (Boggs & Petrie, 2008, p. 17), a movie is an audio-visual medium that facilitates communication. The movie is a piece of media that combines words, sounds, and visuals.

The movie contains qualities that set it apart from books, paintings, sculptures, and other artistic creations. With novels and short stories, storytelling medium provides each other with a variety of elements in its strong and well-liked expression (Klarer, 1999). Movies, as opposed to books and short tales, retain non-verbal and visual qualities that are difficult to convey in writings.

For a targeted audience, the film communicates and assigns narrative, drama, humor, stage, and music to politics. In addition to serving as a vehicle for fictional enjoyment, movies can serve as a means of social emulation. The real or imagined version of reality that is depicted in the film. Therefore, the study examined semiotic signs and their meanings of hostility found in *Avengers: Endgame* based on Peirce's Theory.

LITERATURE REVIEW

The study of semiotics encompasses a wide range of sign types transmitted through a variety of media and channels, socially regulated sign systems, and the circumstances of signification, or the creation of meaning from signals (Prior, 2014, p. 2). Semiotic is derived etymologically from the Greek word "semiotics," which meaning "sign" (Nöth, 1995, p. 15). All human communication is based on signs, and sign brokers allow people to interact with one another. We describe signs as being based on previously established social norms. Semiotics is the study of a broad range of things, including people, things, and entire cultures (Eco, 1979, p. 4).

Semiotics is known as sketches depicting a whole covering the historical mix of several resource semiotics, including spoken language, embodied gestures and actions, written text, music, touch, environmental perception, and film. According to Pierce (1902) semiotic include the process of identifying and clarifying signs. Pierces divides it into meaning triangles based on signs, objects, and interpretants. The sign is divided into three topics, namely: qualisign, sinsign, and legisign. Next, based on the object, it is divided into icons, indexes, and symbols. Then the last one is interpretant, which includes to rheme, dicent sign an argument (Prior, 2014, p. 3).

Semiotics in Peirce may be a triadic show which describes the relationship between the sign/representation, the object, and the interpretant. Based on the definition of Peirce (1902, p. 478): *"I define a Sign as anything which is so determined by something else, called it is an object, and so determines an effect upon a person, which effect I call it is interpretant, that the latter is thereby mediately determined by the former."* The sign is the signifier. The interpretant is the understanding that we have of the object connection. For Peirce, the interpretant is central to the substance of the

sign. A sign meant as it was being translated. The sign's meaning is shown within the interpretation that it creates in sign clients (Afisi, 2020, p. 272).

METHOD

This research used descriptive qualitative research using content analysis methodology because this research examines a movie. The content analysis was used to explore a range of texts from interview conversation transcripts, social science, narrative form of films, tv programs, the content of newspapers and magazines on publishing programs and publications. Content analysis coverage was introduced by Lasswell (1927) in a systemic way to research mass media. The research report has six sections, (1) formulating research questions and hypotheses, (2) sampling selected data sources, (3) making categories used in the analysis, (4) collecting data on a sample of documents that have been selected and conducting coding, (5) making scales and items based on specific criteria for assessing the data, and (6) interpretation of the data obtained (Macnamara, 2005, pp. 1–2).

The study was done through several steps of collecting the data. These are some steps in collecting data: (1) selecting the movie entitled "*Avengers: Endgame*" was selected; (2) watching the movie due to understand the story; (3) Finding signs of hostility and the meaning in *Avengers: Endgame* as object of this study. Steps of the examination included: (1) formulating research questions and hypotheses which became the first step in initiating research that explored the uncertainties in the realm of concern and demonstrates the need for deliberate research; (2) sampling selected data sources was next step, therefore, sampling signs in movie scenes was used for focusing on topics, and each sampling was sequenced for further explanation; (4) categorizing and collecting data on a sample of documents that had been selected and conducting coding; (5) categorizing and collecting the data were carried out to classify each sample based on the topic; (6) interpreting the meaning of the collected data, since the study explained the data to provide a simple understanding and ensured that the marks are relevant to the topic and interpreted the meaning contained in the data result.

FINDINGS AND DISCUSSIONS

The data was collected from a movie namely *Avengers: Endgame*. This section describes the semiotic signs of hostility in the movie and meaning of semiotic signs of hostility (Table 1). The data were analysed using the theory of Pierce' triadic sign of representament, object, and interpretant (Figure 1). The first was representament which included qualisign and sinsign. There is the sign which referrs to the qualisign because Tony feels the Avengers have failed to stop Thanos from acting in the sequel to *Avengers: Infinity War*, with a tone that looks very annoyed because of the defeat that occurred to some of the Avengers who fought against Thanos. In addition, it also refers to the sinsign Tony is very sad because half the population was destroyed by the snap of Thanos' fingers with the help of the power of six infinity stones.

The figure 1 shows a half-body portrait composition of two people, from the chest to the head. It also portrays the object refers to the "index", because there is an emotional feeling due to failure that occurred in saving the universe from Thanos. In addition, the object refers to the Arc reactor "icon" on Tony's chest, showing the characteristics of Iron Man's heart where Iron Man has become the mascot of Stark Industries. The tool is an energy center to provide power/strength to his iron costume.

Table 1. Typical Semiotic Signs

No.	Semiotic Signs	Quantity
1.	The Representament	29
2.	Qualisign	29
3.	Sinsign	29
4.	Legisign	0
5.	The Object	29
6.	Icon	10
7.	Index	27
8.	Symbol	3
9.	The Interpretant	29
10.	Rheme	28
11.	Dicent/Dicisign	1
12.	Argument	16

The study discovered that the scene was taken by using two shot techniques to compose a half length potrait of two people with a background. When capturing this picture, the profile of the captured subject the audiences displayed and the picture becomes deeper. It can be seen that the interpretant refers to "rheme", because Tony's facial expression shows a sense that he has failed in saving the world.
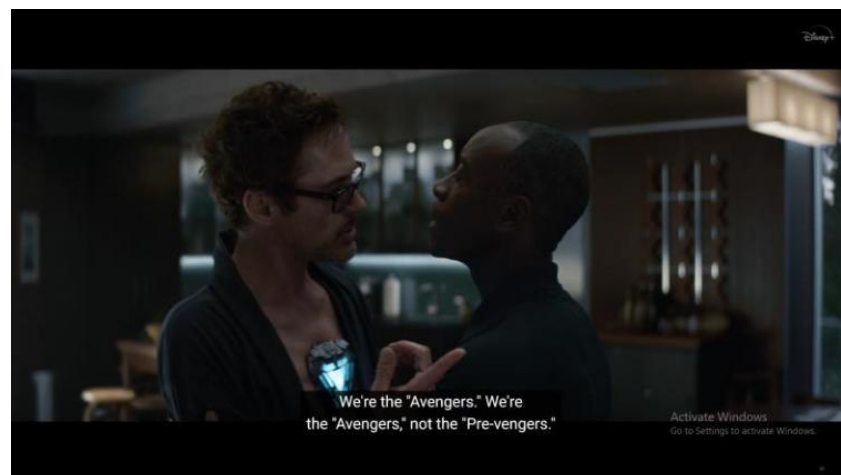

Figure 1. (Russo & Russo, 2019, pt. 00:11:43)

There is a tone of voice that shows annoyance towards someone. It was included in the four dimensions of aggression, one of which is as described in the theory of Buss & Perry (1992) *"Verbal Aggression, is a behavior that tends to attack another person or give a stimulus that is harmful and painful to that person verbally, namely through words or doing refusal."* The verbal aggression can be described as aggressiveness with words and can be in the form of swearing, satire, slander, and sarcasm and so on. Then in picture 1.1, it can be seen that there is a sign of representation in the form of a sinsign when the emotional attitude that occurs to Tony (as Iron Man) is a sign that he as a superhero has failed to save the earth and is a form of his disappointment towards the Avengers who cannot work together to stop it.

There is a meaning about the disappointment and emotional feeling of the failures that have been experienced by the heroes in saving the earth from the evil of Thanos. In this scene, it is told that Tony has been saved by Carol Danvers (as Captain Marvel) because he is trapped in outer space and cannot return to earth with a plane that cannot be reused. Tony is disappointed that he can't save the world from Thanos' evil. From the scene above, it shows that emotional feelings, anger and irritation are included in the category of hostility.

CONCLUSIONS

Based on the analysis that has been done, it can be concluded that there are signs of hostility to be conveyed in the movie. Using Peirce's analysis, the researchers found scene showing hostility in *the Avengers: Endgame* film. It is depicted in the scene at the beginning of the shooting attack that came unexpectedly from Thanos' spaceship towards the Avengers headquarters. The attack carried out by Thanos aims to stop the Avengers. They are saving the earth because they have lost half the population due to Thanos' evil intentions with the help of the power of six stones to destroy the universe in the sequel *Avengers: Infinity War*. Then it continues to become a very large war conflict between the Avengers and Thanos.

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