

**A MULTIMODAL ANALYSIS OF SALIENCE AND
ERASURE OF ENVIRONMENT IN
SUPERHERO FILMS**

BY

SADAF SANIA



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**A Multimodal Analysis of Salience and Erasure of
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SADAF SANIA

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Submitted By: Sadaf Sania **Registration #:** 1396/MPhil/Eng/Ling/F17

Master of Philosophy

Name of Degree

English Linguistics

Name of Discipline

Dr Ghazala Kousar

Name of Research Supervisor

Signature of Research Supervisor

Prof. Dr. Muhammad Safeer Awan

Name of Dean (FES)

Signature of Dean (FES)

Prof. Dr. Muhammad Safeer Awan

Name of Pro-Rector Academics

Signature of Pro-Rector Academics

Date

CANDIDATE'S DECLARATION

I, Sadaf Sania

Daughter of Altaf Hussain

Registration # 1396/MPhil/Eng/Ling/F17

Discipline: English (Linguistics)

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ABSTRACT

Title: A Multimodal Analysis of Saliency and Erasure of Environment in Superhero Films

The study is situated at the confluence of Ecolinguistics and Geopolitics, generating an Eco-Geopolitics perspective. Allena Dell'Agnese's Theory of Geopolitics for rhetorical devices; lexical usage, figures of speech, narrative techniques, and specific concepts are examined in the discourse of superhero films. Thematic Analysis of the dialogues was carried out using the steps suggested by Braun and Clarke. Semiotic resources are identified from the visual data through the method of Multimodal Discourse Analysis and analysed according to the metafunctions suggested by Kress and Van Leeuwen. The study intends to explore how filmmakers utilize the semiotic resources to create the desired 'meaning potential' in films. Egoism, violence, autocracy, valorization of aggression, use of force, and disregard for authority are the dominant themes ascertained in the selected discourse of superhero films (Marvel Studios), identifying destruction and violence and reflecting neglect of place and ecology. Acceptance of destruction and violence as heroic and the generation of disregard for preservation and conservation are discovered in the data. This evidence highlights the saliency of values that lead to the erasure of eco-friendly concerns. Revision and contestation of the discourse of superhero films at the linguistic level for visual as well as lexical 'modes' of communication is recommended.

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DEDICATION

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CHAPTER 1

INTRODUCTION

The consciousness about the reverberations of human activities on planet earth has increased globally in the contemporary era. As a species, with higher intellect, human beings carry the responsibility for environmental issues such as cutting of forests, burning of fossil fuels, bush fires, and other environmental hazards faced by the planet on an increased rate and level. The discovery of latent meaning and the patterns they create in media culture and products has been the mainstay of various studies. The problem with media, including the film industry's handling of environmental issues is that the solutions to these issues demand reduce and reuse strategies whereas consumption is the key precept of the consumer industry including cinematographs. As a commercial franchise Hollywood has to cater to the sensibilities of its consumers, i.e., its audiences, resultantly it tends to avoid representations that may radically contrast with the established perceptions and precepts of the society (Moore, 2017).

Films can help the viewers' understanding of the environment and their responsibility in the creation of a sustainable planet. Films can do this in the form of narratives that make the environment and its sustainability their main concern (ecocinema). Alternately, Films can do this indirectly through the portrayal of nature and nature-friendly acts as favorable. Conversely, they can help in the creation of indifferent and irresponsible behavior towards the environment through portrayals of direct or indirect neglect and harmful attitudes towards the environment as accepted or necessary acts. The emergence of ecocinema testifies the fact that cinema and cinematographs can play an important role in changing the behavior of people towards the environment. Rust, Monani and Cubitt (2013); Janpol and Dilts (2016); Silk, Crowley, Woodhead, and Nuno (2018); and Adelman (2018) agree that cinematic description of the environment and ecological issues affect the perception and behavior of the audience towards the environment.

Environmental instability as a critical threat to human survival has become a crucial issue of the present era. The magnitude of the threat requires the involvement of all disciplines and not just public policy or environmental sciences. The study of how nature is presented linguistically and visually is imperative as it gives insights into the values and beliefs that result in the treatment of nature as a commodity. Cinema as a cultural product is constructed by and in turn, constructs the values and beliefs about the world (Willoquet-Maricondi, 2010). The rendition of the physical world may not fashion nature, but it could lead to the framing of consciousness towards nature and how we interact with and act towards the environment. Many viewers perceive nature through images and formulate their opinions under what they see on screen rather than experiencing it for themselves. Audiences receive media content as reality and develop their perceptions in accordance with the presentations (Willoquet-Maricondi, 2010). Knowledge generates the ability to care about something and the recognition of nature as essentially linked with human survival can create integration between human and natural. The need to trace the impact of human actions on the environment in every field of cultural life including entertainment is imperative as it bears consequences for a future with sustainability (Willoquet-Maricondi, 2010).

The readjustment of perception towards environment and the human relationship to other life forms is essential for the creation of a sustainable future. The way environment is represented in cinema can condition a culture's response towards nature and threats to nature. The creation of the right perspectives can be achieved through visual arts, including cinematographs. The creation and maintenance of a sustainable future are dependent upon the ways in which cultural values, practices including cinema, establish connections between humans and their environment (Willoquet-Maricondi, 2010). The attainment of a sustainable future requires more than admiration for the beauty of nature as an object to be appropriated, it can be attained by creating the awareness that humanity and the environment are mutually interdependent (Berila, 2010). Sustainable development and action against climate change are dependent on the desire to take action and the subsequent action taken in social and political spheres. Public awareness and engagement in this regard are dependent on how permeating and inclusive the public and media discourse is in connection with the fostering of required and helpful

attitudes. Stibbe (2014) is of the opinion that issues concerning social and ecological domain are not as pronounced and distinct from each other as they are assumed to be and their impact is naturally inclusive in its pervasiveness in society since the failure of ecological systems and the resultant crises affect the oppressed groups more than the privileged classes, hence these crises are an impact created by humans for other humans affecting their capacity to live on this planet.

Climate change as a global occurrence does not affect the entire globe homogeneously, its spatial and temporal consequences are different among social groups, countries, and societies in terms of vulnerability and risk on the one hand and response and responsibility on the other (Sedlacek, 2017). The responsibility and hence the ability to respond lies with the countries and societies with higher socio-economic standing as the risk and vulnerability quotient is higher for the countries and societies with lower socio-economic equity. This misalliance augments the extant inequalities in society and the prevalent dynamics of power in societies and social groups, thus creating a need to evaluate discourses from an ecological perspective (Sedlacek, 2017).

The world of today is filled with a panorama of images, combining to formulate a landscape of images filled with motion. Cinema represents a type of image in motion that is specifically structured to be seen by audiences. These images aim to influence the audience and they do so with the help of various techniques, by representing, reshaping, transforming, and extending the reality (Ivakhiv, 2013). Visual images as a variety of representations do not reflect reality neutrally or innocently they re-present reality as well, in other words, they offer an interpretation of reality. Film as discourse consists of multiple modalities created with the help of semiotic resources such as music, light, sound, image, and text. The main concern of multimodal analysis (MDA) is the creation of meaning through the use of language in collaboration with other modes of communication. Analysis of films using MDA provides a linguistic as well as interactive perspective for their understanding. Some of the works that utilize MDA for the analysis of meaning in multimodal texts including films are; Chen and Gao (2013); Tseng (2013); Bateman and Schmidt (2014); Hai Ly and Jung (2015), etc.

1.2 Influence of Films on Audience

Environment and environmental issues such as global warming, pollution, ozone depletion, and depletion of resources, etc. have become central to the survival of the planet in recent years. Film as a medium of mass influence affects how people, especially young adults, view the world. Numerous scholars have studied the influence of cinema and films on children and adolescents across various fields of knowledge and the scholarship in this regard is extensive if not exhaustive. It has been suggested in various studies that viewing negative behavior (aggression, smoking, etc.) can increase subsequent negative behavior by viewers. Hassan, Osman, and Azarian, (2009) explored the connection between viewership of movies having violent content and aggressive behavior among adolescents, they conclude that there exists a close relationship between violence viewed in films and exhibition of violent behavior among young adults.

Aihevba, Edemode, and Omoera, (2017) investigated the effect of films on the behavior of children in African society and concluded that the depiction of aggressive and violent content in films influences the attitudes of children. Various studies have shown that viewership of positive behavior can reinforce good behavior in students. Rai, Waskel, Sakalle, Dixit, and Mahore, (2016) concluded that influence of cartoons could be positive and negative both. Kim, Kim, and Petrick, (2017) delved into the effect of films on how familiar and involved the audience becomes towards the themes, situations, and brands portrayed in films and to what extent these portrayals affect their behavior towards certain activities and ideas.

In light of the scholarship regarding the effect of films on behavior, it could be concluded that films affect the outward behavior of people towards the activities portrayed in films. In the same vein, our attitudes and behaviors towards the environment could be influenced by the depiction of the environment in feature films. The emergence of *ecocinema* testifies the fact that cinema and cinematographs can play an important role in changing the behavior of people towards the environment. Rust et al. (2013); Janpol and Dilts (2016); Silk et al. (2018); and Adelman (2018) agree that *cinematic description* of the environment and ecological issues affect the perception and behavior of the audience towards the environment, which leads us to *Anthropocentrism*, especially

Ecological Anthropocentrism. Ecological Anthropocentrism is an ethical consideration that is an important aspect of the ecocritical framework. As an ethical consideration, it is concerned with the consideration of nature, where nature is valued only when it performs some beneficial function for human beings (Kopnina, Washington, Taylor, and Piccolo, 2018). Hence, it is a study of the link between moral perceptions of human beings and the natural environment.

This study focuses on the traditional and religious perception of human centrality to the universe (Miklós, 2020), its depiction in the discourse, and its effect on behavior and attitudes of the receivers of that discourse. Mainstream cinema, including superhero cinematographs, is an important and wide-reaching (in terms of audience) part of that discourse. This study attempts to analyze these films to identify the extent to which the discourse of these films presents the traditional anthropocentric precepts and what means are employed to realize this perception in these films.

As a variant of visual environment films not only represent but frame patterns of interaction between audiences and the real and organic world. Hollywood shapes the messages and concerns presented in films in accordance with its human-centric commercial approach (Willoquet-Maricondi, 2010). Cinema has its way of delineating nature. The way it renders the world builds a perception of the environment that is directed by how the film portrays *wilderness*, *wildlife*, and the *man-made environment* i.e., city-scapes. Every film envisions the environment in a certain way and that rendering creates a perception of the environment in the minds of the viewers (Peterson, 2019).

Viewers viz-a-viz the landscape create a connection where *nature* is to be viewed from afar as an object and not as an alive, interactive network in direct communication with viewers. The resultant alienation can be harmful to society and nature alike. Scholars are of the view that space and time and how people perceive and interact with them are culturally built and this construction determines the type of relations people have in society with time and space. The author is of the view that the construction of films is interpretation oriented i.e., the filmmakers create films in cognizance of how and in what ways they should be interpreted by the viewers. This pre-structuring limits the scope of interpretation on the part of the viewers (Berila, 2010). Shots or visuals are

combined through zooming to create the sense that they represent a single or connected meaning. Zooming and other techniques are utilized to orient the audience towards certain interpretations in regards to the story. Thus, filmic creations contain a potential for interpretation that is not incidental but intentional on the part of the makers (Bateman & Schmidt, 2014).

1.1 Influence of Visuals on Audience

The influence of images as presented in motion pictures, photographs, and other visual arts, on views, behaviors, and belief systems, has become the locus of study for various scholars. Research data indicates that visual technologies (film, print, and electronic) influence the cultural and political perceptions of society by influencing the behavior and attitudes that construct those perceptions. Rose (2001) discusses three sites of interpretation where audiences represent the third site of interpretation along with sites of production and of the image itself. These sites have complex processes and complex modalities to these processes. The modalities mentioned by Rose (2001) include technological, compositional, and social. Economic concerns shape the cultural world view of visuals. Art, the fashion industry, pop culture, and other socio-economic concerns play a key role in the construction of images carrying particular meanings. Thus, social factors contribute to the interpretation of images at all the sites as audiences understand or interpret (Rose, 2001).

Every image constitutes formal features that help in the determination and interpretation of its meaning/s. An image represents not only the *technologies, socio-political* and *economic practices* but it goes beyond these and creates its own effect/s. The viewer deduces the meaning of an image directly, from that image and not from the processes of its production as the image becomes the site of interaction between the viewer and these processes. Thus, the composition of an image carries its interpretation. The perception of audiences is determined to a great extent through the compositional features of an image (Rose, 2001).

Social processes involved in the creation of an image might be most important in its viewership. Social norms associated with different sites of representation play a role in how viewers react and interpret an image. Research data suggests that the interpretation

of visuals and the social identity of viewers are directly linked. Audiences belonging to particular social groups with specific social identities interpret images in specific ways that coincide with the identity they perceive for themselves.

1.2 Images and Meaning

Images/visuals have the quality of embeddedness in discourse predetermining the meanings and interpretations rendered by the viewers prohibiting reflection and individualistic meanings. The relationship between visuals, viewers, and meaning work at two levels. On the one hand, the meaning of a visual is understood to be contemporaneous, on the other hand as a creation of past and representative of past meanings (Hill & Helmers, 2012). One aspect of visuals that advances the reception of their meanings is their ability to create a reality of that meaning in the form of its visual presence (If the image exists the subject must be in existence as well). Long-term and repeated presentation of meanings in visual form enhances their persuasive and emotional appeal. The presentation of positive and negative values over a long period may create conditioned and predetermined responses among the audience (Hill & Helmers, 2012). Different elements of visuals (colour, tone, foregrounding, backgrounding, and so on) invoke different meanings and lead to different responses. Cinematographs construct plausible narratives with the help of the resources at the disposal of their producers, hence, creating a plotline that is not only plausible but is intended to be received as such by the audiences. The ability of viewers to see or view the narrative unfolds itself in front of their eyes adds believability to that which might be an invention or exaggeration (Blair, 2012).

Visuals have become an integral component in the establishment and development of cultural and social life in contemporaneous societies of the west. Visuals in all their forms (print, electronic) represent a world view as they exhibit the world in the form of images (Blair, 2012). The world view exhibited through visuals is seldom objective, they work as interpretations of the world as perceived by the producers and they have their unique ways of the exhibition (Blair, 2012).

The concept of secondary nature posits that the cinematic world survives and flourishes dependent on its own specific, manufactured, and standardized nature, and this

secondary nature is actualized through the use of *divergent angles*, *distances*, and *lighting* to recapture the world on videotape, creating a variety of signals that engineer living and non-living objects of day-to-day life into subjects and objects of the cinematic world- resulting in a redefined and remodeled art form (Hughes & Riley, 2007). The concomitant is the metamorphoses of the real world with the help of selected and combined semiotic devices (Perspective, rhythm, camera techniques, etc.) and the use of these devices is *intentional* and partial instead of *incidental* and natural in the creation of meaning. Over time the use of semiotic devices in photography has become conventionalized and the devices have acquired a derivative set of meanings or secondary meanings (Hughes & Riley, 2007).

Cinema and cinematographs are considered to be a crucial site for the production, distribution and resistance of *framings* and *meanings* in geopolitical terms. The *space* called theatre has a history of political use by governments and resistance groups alike. Soviet cinema and Hollywood, none are immune to the influence of geopolitical factors prevalent in the society and the resultant film narratives take specific subject positions (Dodds, 2006). Films have the potential to depict certain events as salient while rendering others as insignificant. Their production, distribution, and reception shape narratives in culture (Dodds, 2008).

1.3 Superhero Films

Superheroes have become a phenomenon well-entrenched in the current entertainment industry. A Dictionary of Film Studies defines superhero films as,

Cycle of *contemporary* Hollywood films adapted from *comic* books and featuring heroic characters with *superhuman* powers... combining adult themes, moral angst, and a dark, nourish mise-en-scene with high octane fight sequences... characters co-existing, interacting, and competing across a range of films. (Kuhn & Westwell, 2012 p. 414)

The current decade has seen an exponential increase in the popularity and production of these movies with a convergence of multiple superheroes in one film- with stand-alone appearances as well- (Wilson, 2012). The most notable superhero motion

pictures since 2000 are, X-Men Franchise, The Dark Knight Trilogy, Iron Man series, Superman franchise, Thor Sequels, a streak of The Avengers cinematographs, and the newest of them all, Black Panther. Critical appreciation by the likes of Academy Awards has granted these talkies a prestige that they lacked before. Researchers like Smart (2016) agree that these films hold allure and attraction for the audience as viewers relate with these films and get catharsis and relief from these feature presentations.

Typical characteristics of these films include fantasy/science fiction, adventure, action, an insane supervillain, a unique costume, massive destruction of property, and a combination of tragedy and humor. The genre of superhero movies has become exceedingly popular in recent years with massive box office success as evidence (Smart, 2016). The destruction of cities, vehicles, forests, and other natural and manmade objects is a given in these films (Huang, 2013). This destruction is seldom given more than a passing thought or consideration by the characters in these movies. The survival of the superhero and the defeat of the villain is the *prima foci* of these films (Bauer, Georgeson, McNamara, Wakefield, King, & Olympia, 2016).

These franchises portray conflict and disagreement as necessary and the use of force and violence as just and inevitable in the campaign against *evil*. These franchises emphasize spontaneous, fast-paced, and extreme spectacles with minimally significant, extreme action plots to have intertextual contexts. These films have the potential to invoke impassioned audience *investment* (Dodds, 2008). Thus, an analysis of scholarship in this regard establishes the fact that destruction and violence are *prima foci* of these films. The language used in these films is seldom investigated for its use in the provision of salience to aggressive and violent behavior and the erasure of responsibility by making light of the entire aggressive and violent representation of actions both physical and verbal.

The current investigation is focused on the discovery of how these films provide prominence to ruinous behavior, simultaneously deleting and removing the salience of the guardianship and protection of environment and ecology using lexical as well as visual resources.

1.3.1 Superhero films and environment

Moore discusses superhero films as techno-utopia, a plutocratic stance where control of nature is identified with development, advancement, and progress (Moore, 2017). As a genre, these films, despite being made by different film studios, contain specific constant characteristics such as, a high quotient of action and violence, focus on the abilities of the physical rather than spiritual, volatile temperaments, extremist solutions, and individualism. Scholars argue that superhero films, like other action films, represent a modal where an individual with *fantastic capabilities*, independent of society, government, and any other support, fights against threats with violence and brute force, usually destroying to stop the destruction. Tasker (2015) observes that violence and action are presented as protecting and redeeming where a hero with the ability to do violence at will becomes necessary for the maintenance of law.

The moral compass of superhero presentations permits *violence* if it serves the side that is on the right (Tasker, 2015). The treatment of sustainability and relevant issues in these films pertains to techno-utopia where ingenious clean energy technologies provide a pathway to a *sustainable* future for the earth. The economic perspective of these portrayals is that the green technology is depicted as expensive and dangerous (Tasker, 2015). It can save humanity but it is highly volatile and subject to misuse and requires exorbitant costs to build and maintain. The only assurance provided to the viewers is that technology will save the world in the future, therefore, there is no need for reduced consumption as technology will find a solution in time (Tasker, 2015).

The protagonists in these films are mainly wealthy citizens, belonging to *corporate sectors*, depicted as the only *hope* for a sustainable future, whereas, in reality, wealthy conglomerates contribution to the environmental crisis is greater than any other section of society. The landscapes rendered visible in these films rarely include natural, For the most part, the landscape is *urban, concrete, and man-made*. Where nature is portrayed it gets destroyed by the superhero to defeat the villain (Moore, 2017). Moore (2017) calls such Hollywood portrayals green machine. In these depictions the viable solution to the environmental crisis to consume less is greenwashed and the audience is made to believe that the problem will be fixed by someone else.

1.4 Thesis Statement

Superhero films with a focus on themes related to the environment and the role that language plays in their creation need evaluation with a conceptual and design focus. The thesis statement for the current study is delineated as the requirement to analyze cinematographs centered on superheroes to explore the salience and erasure of environment-related issues such as destruction and preservation and the need to identify the role played by language, in all its modalities, in this regard.

1.5 Research Objectives

The aims of the research are:

- To identify the semiotic resources used in the creation of saliency of violence and destruction in selected visuals.
- To explore the metafunctions instrumental in the erasure of protection and preservation of the environment in the selected data.
- To identify the verbal and visual choices that erase human agency behind destruction of environment.

1.6 Research Questions

1. How do superhero films promote the salience of destructive behavior and the erasure of conservation and protection towards the environment?
2. What metafunctions are employed in creating visuals to achieve salience of destructive behavior and erasure of conservation and protection towards the environment?
3. To what extent are verbal and visual choices used to create the erasure of human agency behind destruction as a recurrent theme?

1.7 Significance of the Study

The significance of the study lies in its focus on the impact of superhero films in particular and films of all genres in general, on the attitudes and behavior of their audience. It highlights the fact that these films influence the perception of their viewers towards the environment, their planet, and the creatures that live on this planet.

Scholarship in various fields of knowledge, such as Psychology, Media Studies, Pedagogy, Environmental studies, etc., can benefit from this research. Teachers of English as a Foreign Language can be made aware, through this study, of the ecological consequences of their choice of material for their classrooms. Further research in the area can enrich the understanding and knowledge of the influence of these films on the audiences. This study can provide a basis for further studies in the field.

1.8 Delimitations

Due to the limited scope and length of this study, only three films are selected for research and analysis. The research is specifically focused on superhero films and the selection of films is particular rather than random. It is delimited to superhero films of a specific franchise as it studies salience and erasure of environment in the genre of superhero films. Superhero films are numerous and it is not realizable to evaluate all the films in the genre due to limitations of time and space. The study is delimited to three films and the delimited areas are explained in Data Collection (3.6.4). Soundtrack and background music are excluded due to similar reasons. As scenes are portrayed with the help of repetition of similar frames, only representative frames of each scene are selected and analyzed, excluding repetitive and similar frames.

1.9 Organization of the Study

The scheme of the study consists of five chapters; Introduction, Literature review, Research methodology, Data analysis, Discussion, findings, and conclusion.

The introduction contains definitions of instrumental terms, enunciates key concepts, and documents the base of the study. The literature review provides an overview of the antecedent literature concerning the area of study and states the research gap. Framework and research methodology establish the theory and research design pursued in the study. Data analysis contains the analysis of selected data under the theoretical framework. The Discussion and conclusion provide précis of results, outcomes, and findings of the study.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

Ecocriticism as a study of the representations of the physical environment in literature has been focusing primarily on the study of written texts. With the emergence of Ecocinema (films about nature and its various manifestations), the locus of ecocriticism shifted towards films. It is widely believed that films can help create awareness of the environment and the development of an eco-friendly consciousness (Silk, et al., 2018). The study of the cultural aspects of the cinema has been the focus of media and linguistic studies for a long time. With the emergence of the eco-critical approach, the scholarship of films has expanded to include ecological perspective into the study of cinema (Rust, et al., 2013). Critical Discourse Analysis (CDA), as a form of practical analysis, tries to deal with the problems of social nature. Description of language is not its sole purpose as it attempts to help those trying to defy different kinds of power by equipping them with critical linguistic resources.

Ideology provides a link between *power* and *text* and CDA works with the premise that people, in general, are not conscious of these power relations, hence, the goal of CDA to create that awareness by bringing into light the hidden ideological assumptions present within a text (Stibbe, 2014). In the words of Fairclough (2013), CDA exposes common sense assumptions that dominate the established discourses of society. As these assumptions support inequality, the realization of their role in this regard can lead to their cessation as tools to sustain power asymmetries (Fairclough, 2013). Van Dijk (1993) has given a similar position that CDA attempts to assist those who suffer from inequalities within society.

2.2 Language and Environment

Ecolinguistics works on similar principles and exposes those systems (human and non-human) that are oppressed due to human actions (Stibbe, 2014). It includes those who suffer but have no voice (because of social oppression or for being nonhuman).

Some of the ecolinguistic discourses with this aim in mind are Clark and Goatly (1996), Kowalski (2013), and numerous others. Halliday (2001) posits that the grammar of a language is intentionally used in a certain way to build a particular perception of reality and the perception thus created is not beneficial for human beings as members of this world. Mülhäusler (2003) opined that in recent history the development of language has resulted in the development of such grammatical expressions that have exacerbated the environmental crisis being faced by the world today.

Ecolinguistics deals with discourses in terms of the linguistic features that interact and combine to formulate views regarding the world also known as cultural codes. The analysis of worldviews and linguistic features is based on a philosophy of nature (Gavriely-Nuri, 2012). Thus, the purpose of the analysis is to bring to the fore the discourses that seem to harm the ecology, the discourses that raise awareness regarding protection and conservation, and the role of language in the construction of both.

Discourses about the environment and its preservation are the main concern of Ecolinguistics to highlight the struggles of oppressed societies and ecologies. Its main aim is to give voice to those who struggle to attain justice, freedom, and rights of others, because many of the affectees of environmental destruction are those who are not even aware of the injustice and harm inflicted upon them_ animals, plants, landscape and generations of humans not yet born. An approach that expands on the previous one is to analyze discourses that violate the above-mentioned principles and compare them with those that promote these principles (Gavriely-Nuri, 2012). Thus, Ecolinguistics can provide tools for the construction of theories and it can help provide valuable data regarding the role of language in the construction of a society.

Mainstream cinema, including superhero cinematographs, is an important and wide-reaching-in term of audience-part of that discourse. This study attempts to analyze these films to identify the extent to which the discourse of these films presents the importance of the environment and its protection and what linguistic means are employed to highlight or erase this importance in these films.

2.3 Film and Ecology

The study of films from the perspective of a declining environment is a relatively new development in the field of cinema and media studies. Media, including cinema, can be used as an instrument to analyze the road map of humanity's awareness regarding the impact of their activities on the planet they inhabit. (Peterson, 2019). The perceptions of viewers regarding the world can be changed with the help of films, and the connection that a viewer has with the environment can be reshaped with the help of feature films. Change in attitudes and perceptions is imperative in the face of current global ecological crises. Change in perception can lead to altered lifestyles and altered actions towards environmental issues. Feature films can act as devices of enlightenment that can lead audiences to view themselves as part of the environment around them and not as outsiders and mere spectators to the unfolding crises. They can help denounce prejudices towards the environment and marginalized regions and communities both in terms of societal and environmental marginalization.

Thus, films can create awareness, move viewers on an emotional level, and lead to the ability to see that which is either overlooked or denied existence altogether (Read, 2019). The representation of nature in cinematographs is not only symbolic it is heavily oriented towards prevalent economic and political interests instead of being environmentally oriented. The influence of multinational business groups in the media industry has been growing in recent years. (Moore, 2017)

Scholars believe that cinematographs bear scrutiny as they guide discussions, the transformation of attitudes and activities of viewers. That which they discuss and that which they fail to discuss bears consequences. If motion pictures fail to acknowledge an issue as a concern of everyone, it can lead to *reduced* activism, funding by government and private sectors, focusing on education programs and preservation and prevention activities. This could apply to environmental issues as well (Margolis, Rones, & Algaze, (2018).

Margolis, Rones, and Algaze, (2018). Cinema like any other community relies on consumerism, capitalism, and an individualistic worldview. The main environmental trope of Hollywood is the curative, serene power of nature, and how human involvement

enhances its potency (Ivakhiv, 2013). This trope can result in two types of *responses* from the audience. It can either lead to the reinforcement of nature as commodity perception which can lead to greater appropriation and consumption of nature, or it can lead to the development of attachment towards nature as an *object* which may result in action if the object of attachment is perceived to be under threat. Films can mold the opinion of the public in certain ways (Ivakhiv, 2013). Through *images*, *clichés*, dissemination of information, and portrayals of specific agendas in specific ways they can generate discussion which then creates or shapes public opinion. Films give access to a world that may or may not be in direct contact with audiences. Their ability to build connections between audiences and the world is not only productive it is communicative as well (Ivakhiv, 2013).

Films take materials and turn them into products that can be spread and consumed in a culture creating an effect that is then portrayed in future productions as a cultural construct. This then leads to questions of how the audience interacts with these products. Their effect on daily lives, how they identify themselves with actors, and how certain cultures of the reception are built and distributed in society (Ivakhiv, 2013). Cinematographs represent a form of art that requires mediation, resources, capital, multiple people in multiple capacities, and *sophisticated* technology. Filmmaking is a process that can affect how the environment is viewed, utilized, or neglected. Scholars are of the view that the utilization of places in films as replaceable backdrops and insignificant in terms of damage to them creates the perception that places are mere commodities to be used by humans as desired. The film portrays the world in a way that renders that exhibition independent of the source. The film possesses a much higher capability to transport viewers to higher perceptions and creates appreciation for certain aspects of the world to a much greater level than any other medium. (Ivakhiv, 2013).

Film as a visual mode of communication utilizes different techniques to convey its meaning to the audience. The effectiveness of this transference of meaning depends on the effectiveness of the delivery of the meaning. The ability of a film to motivate its audience to act in specific ways depends on the extent to which the film conveys that desire. Cinematographs as components of visual cultures help create and maintain specific *world views*. The way we live and interact with the planet depends on the world

views created by the visual culture. To be aware of environmental challenges is the first step towards social and behavioral change and films can play a vital role in this regard (Willoquet-Maricondi, 2010).

2.3.1 Violence in films

The role of films in creating awareness and the spread of information regarding violence is considered a key factor. Scholars opine that the depiction of violence as a banal narrative undermines the systematic character of violence in society (Giebels & Taylor, 2009). This results in the prevalence of ambiguity in the discourse of audio-visual media. The creation of the social meaning of domestic violence gets particular clichéd connotations. The cognizance of victims and malefactors among audiences is developed by media portrayals including films. The contribution of media and visuals in the transference of meaning is utilized in the depiction of violence (Giebels & Taylor, 2009). Media portrayals require *responsiveness* and the level of responsiveness depends on the *power* of the institutions involved in the creation and spread of the visuals. Visuals act not only as agents for the transference of information but as tools of *reinforcement* and *transformation* as well. Images not only represent reality, but they also create and mold the social perception of that reality.

Depiction of violence is deeply entrenched in the working of cinema and invokes audience response in a particular manner. The landscape of domestic violence created by mainstream media and the culture of visuals is not only deficient and expounds *stereotypes*. Gender biases and a desire to render presentations simplistic creates a landscape of normalizing that which is extraordinary and sensationalizing that which is not sensational. The coverage of gender-based aggression in advertisements, news, and films is essentially limited (Giebels & Taylor, 2009). The ramifications of *stereotypical* coverage lead to reinforcement of gender biases, perpetuation of violence, and injustice. Media in its presentations is seldom neutral, the purpose of imaging and target audience determines the angle of depiction (Butler, 2004). The opinions, images, and factual data that are used to create reality are *pre-meditated*. Thus, the perspective of violence created by the media lacks context and fails to invoke the response required to curtail violence in society.

The effect of images and their presentation in the media can create and arrange *power relations* in the society in a world where discourses of media and that of politics are interconnected and difficult to identify independently. The Synergy of media visuals, criminal behavior, and the response of society towards criminal justice is becoming more and more a reality rather than a perception. Victim blaming and depiction of victims as helpless and deserving of violence leads to a diminished response to violence. In most cases, the culprits of violence are depicted as extraordinarily evil or psychologically disturbed creating the myth of *abnormality* of violence and detract from its reality of a *norm* rather than an exception.

Media plays a crucial role in the sustenance of stereotypes and reinforces the biases prevalent in society to cater to the *prejudices* of its audiences. These myths can impact the belief systems and ideologies of the youth of society. This automatization can lead to the acceptance of violence as a norm and a social reality. Social justice can be curtailed due to biased depictions and re-victimization can ensue as a result of these portrayals. The clichés of *masculine* and *feminine* portrayals are fortified in advertisements, news media, films, and television. Scholars attribute idealistic presentations of masculine and feminine as leading factors in the advancement of violence against females (Wolf & Sauer, 2013). Conversely, media representations and cinematic depictions can lead to awareness and shattering of stereotypes if the portrayals could be made more representative of real issues.

2.3.2 Language of films

The approach to study film as language brings forth the prospect that there exists a *grammar of signs* within visuals that behave predictably to engender a limitless plethora of meanings. Film language constitutes elements of visuals, movement of the camera, *framing*, texture, *proxemics*, editing, *symbolism*, and so on. These elements combine to formulate particular visuals within films with engendered and specified meanings (Blakesley, 2012). Prevalent ideologies, social and institutional structures, and timing influence the orientation of perception at the time of reception. The presentation and the belief systems of viewers combine to determine the significance of a visual or film (Blakesley, 2012). The components of images and the way images are combined to

develop a narrative in a cinematograph not only deliver *ideological* meanings they help create *ideologies* as well.

Feature films exploit subjects as filmic expressions of ideology in such a way that the agentive role of viewers, characters, director, and producer is shaped and conditioned by the context of the film and the *ideology* behind that context. As a consequence, cultural biases and social clichés get stabilized by films because films as expressions of culture predispose the producers of films to portray prevalent social reality as *natural* (Blakesley, 2012). Films are created in a way that their style conditions the attention of the audience in ways compatible with cultural, ideological, and psychological convictions. Film as a medium of spectatorship develops links and connections between audience and cinematic portrayals on the one hand and among characters presented on-screen on the other, creating proximity and relevance for greater reception (Blakesley, 2012).

2.4 Semiotics

Semiotic modalities and their realization in discourse are contingent upon the potential of these modes to be representational and the values that culture attaches to these modes. This means that the construction, delivery, and reception of these modes are *pre-conditioned* and determined by *context* (Socio-political, economic, etc.) where certain modes and presentations are fostered while others are curtailed. Consequently, visuals represent social meanings in a social context/environment (Goggin, 2012). Semiology provides sophisticated precepts for the analysis of images. These precepts provide a detailed analysis of how and in what ways the meanings are generated by the images. Semiology links modalities of representation with ideology and social structures. The main concern of semiology is the effects that meaning has in a society. Many semiologists take image as the focus of their studies as image is considered to be the main site of its meaning. Other scholars are of the opinion that the main concern of semiology should be how it is received, known as social semiotics (Hodge & Kress, 2010).

Many studies and scholarly works explain and utilise semiotics to study meaning-making *potential*. Bateman and Schmidt (2014) sketch the correlation between *semiotics* and *films*, illustrating different areas of semiotics that are considered either relevant or

irrelevant to film studies by the authors, including abstractions of stratification and discourse. Another study evaluates the application of *semiotic resources* in the analysis of city structures as cultural and social abstractions. The work considers a city as text under analysis and representation of prevailing ideologies in city structures are evaluated with the help of a framework based on *semiotics* (Alias, 2004).

The analysis of Le Havre (a film) was conducted wielding *social semiotics* with the supposition that it would enable audiences to challenge representations. The study probed the use of cinema as a tool of exploitation, assaying the ties between techniques of film making and the meaning-making processes on the part of the viewers Fatemi (2017). Francesconi (2016) studied an eco-friendly campaign that drew on *social semiotic* multimodal analysis to inquire into how semiotic resources are deployed to affect reality in favor of ecological considerations. The types of semiotic systems, their interaction, and resultant meanings are assayed to discover the purpose of their deployment. A framework of analysis built on semiotics and its theories, was represented by Liu (2013) with the aim to enhance the capacity of interpretation of readers towards texts constituted of multimodality. The following section explains the connection between film and semiotic modalities.

2.4.1 Film and multiple semiotic modalities

Film as discourse consists of multiple semiotic modalities. As a genre of literature, the film holds an exclusive place as it combines illumination and shadow, moves through time and space, utilizes illustrations and sounds, and brings all the modes of language (metaphor, imagery, or symbol) together. It is a sui generis blend of concrete and abstract (Romadhan, 2011). Cinema plays a fundamental role in influencing perceptions and actions on a global scale, proved by various studies such as Silk, et al. (2018); Aihevba, et al. (2017); and Wright and Silberman (2018). Analysis of films, from the perspective of the environment, had a narrow focus on films that explicitly had an environmental import (Özdemirci& Monani, 2015). Genres of cinematography that have a wide range of influence- especially among the children and young adults- like action, thriller, fantasy, and superhero films, need an analysis from this perspective to ensure a critique of their impact on our perception, attitudes, and efforts towards the

environment. Studies like Mossner (2014), have proven that cinema works as a manipulative agent that can affect the sentiments and logical interpretations of audiences, and viewers tend to succumb to these stratagems.

2.5 Superhero Films

For a long time in the history of popular cinema superhero flicks were considered B-movie pulp with a long list of flops made for mainly juvenile entertainment (St-Laurent, 2013). Smart (2016) studied the reasons behind the popularity of this genre in the recent era and states that since the release- and exceptional success- of X-Men in 2000, the industry has expanded and revitalized itself into top grossing genres of film production (Smart, 2016). Films belonging to the genre of superheroes have their appeal for analysis, as do other genres of Hollywood films, in the fact that their reach is broader often global in impact, which may lend them the ability to affect the human world and perception across cultures (Willoquet-Maricondi, 2010).

Willoquet-Maricondi, (2010) evaluated different genres of cinematic representations to distinguish between ecocinema and environmental films. While discussing popular genres of Hollywood she postulates that the status of superhero allows the protagonist to act as the judge, jury, and executioner. Superheroes act as vigilantes who can dispense their brand of justice per their ideals. The latest superhero films are concerned with the questions of value that life has, *moral permissibility*, *ideologies* of environment, *utilitarianism*, and *sacrifice*. The majority of these films can create a false perception that vigilante violence can solve all the issues and problems (Willoquet-Maricondi, 2010).

Moore (2017) discusses superhero films from the perspective of the environment. She explored three superhero films from the perspective of their approach towards resolution of issues concerning the environment and concluded that instead of providing solutions to environmental issues these films create an impression that future technologies will solve all these issues, hence, encouraging the perception that no action is required in this regard (Moore, 2017). These films present positive themes but along with these themes, these films may provide a strong message of violence that young viewers may then try to emulate as idolized behavior (Moore, 2017). Koole, Fockenber,

Tops, and Schneider, (2013) discussed the concept of reduction in vulnerability that people feel towards death and decay that may be caused by these films as they portray superheroes as above and beyond natural laws of death and decay. This placement can lead to diminished affinity towards nature and natural laws. The portrayal of science as new mythology and religion can lead to a mistaken belief in the ability of science to solve all problems by reducing the limitations imposed by nature (Moore, 2017).

Spectacle-violence as a tool of ideological promotion forms the basis of Hatch's (2014) research, which postulates that action-violence is utilized as sites of enjoyment for the audience where the comic element is added to these portrayals to diminish the ethical aspects of the said violence. Hatch, (2014) argued that Marvel films thematically endorse acquiescence and compliance. The research outlines the chronological history of violence in superhero cinematographs, evaluated the techniques of narrative representation harnessed in the films to further an affinity between viewers and the superheroes, perpetuating deference and subservience towards the superheroes, rebranding their political *ideologies* and actions as *fun*.

Yogerst (2017) tried to resolve the contention of whether superhero films represent virtue or dictatorial tendencies and concluded that these films represent high moral upright behavior and character. The study is a qualitative evaluation of criticism, both negative and positive, of superhero *flicks*, and how they work with and against authority. The researcher is of the opinion that the moral compass of superheroes brings them in conflict with legal authority. The study concludes that virtue and ethical codes are imperative for superheroes in order to distinguish them from supervillains. Superman as a symbol of the status quo, is studied by Salminen (2017), who concluded that the Superman franchise is a depiction of the necessity of the status quo for the betterment and wellbeing of the society. Salminen (2017) makes use of *close reading* and *contextualization* to analyze the presentation of social responsibility in cinema scopes based on Superman as the main protagonist. The research postulates that the masculinity of Superman altered with the change in the presidency in the USA. The research concludes that Superman represents the contemporary political ideologies and ideals of masculinity, reenforcing these concepts in the minds of viewers and provides an endorsement of the status quo.

Moriarty (2013) analyzed superheroes from the perspective of the reflection of the socio-cultural environment and concluded that the portrayal of women and the physique of superheroes reflect contemporary socio-cultural realities. *Qualitative content analysis* is employed to assay the connection between the conception of characters with superpowers and the prevailing ambiance of cultural, political, and social constructs. The values highlighted in the study include the image of physique and position of women, with the conclusion that values depicted through these characters changed with relevant changes in societal perceptions of these values. Paolo (2011) contends that superheroes not only remark upon but influence the opinion of the public in the USA. Leaders, including former US president Obama, have claimed to be influenced by the superheroes. Morality and propaganda presented in superhero comics and films are appraised in this study including an analysis of the representation of American wars, conflicts, and public policy and critically evaluates the continued relevance of the superhero genre along with the factors that contribute towards the continuation of this relevance. The use of superhero films as an engaging tool of pedagogy is discussed by Burton (2008) with the conclusion that the use of these films enhances the ethical understanding of viewers. The study applies *content analysis* to scrutinize changes in the percipience of concepts of moral import after assaying a superhero film with the help of metaphor. Pre-test Post-test design of the research revealed the changes in perception of *ethical values* in the students/viewers.

The review of literature foregrounds the intended inquiry of the current study that superhero films represent and promote certain ideologies over others. Furthermore, it highlights the influence of superhero films on audiences which is one of the main tenants of this research.

2.6 Multimodal Discourse Analysis (MDA)

The film, as a form of mediated discourse, represents a complex form of multimodal discourse consisting of various semiotic processes- sound, music, images, text, gestures, intonation, etc.- (Cheng & Liu, 2014). Film as a medium consists of multiple and integrated discourses (Kress & Van Leeuwen, 2006), Which represents a

resemblance to the viewers experience of reality with the help of sequences that consist of repetition and change to offer a visual and auditory simulacrum of reality.

Chen and Gaos (2013) work wields MDA to interpret the function and utility of *semiotic modes* in the construction of representational meaning in movie posters. The research concludes that the internal affinity of participants (represented) is visualized with the utility of representational meaning. The story and meanings in the film could be predicted with the help of representational analysis of their posters, furthermore, it could help in the comprehension of the theme of a film.

Typography, composition, colour, and other visual elements function as conveyers and producers of meaning, especially when combined in images. The meaning that an individual element conveys is termed as meaning potential (Kress & Van Leeuwen, 2006), which achieves its full meaning in collaboration with other elements. MDA has been applied to the analysis of film trailers (Maier, 2009) and movie posters (Weimin, 2010). Cheng and Liu (2014) explored the bond that Pi and the tiger named Richard had in the movie *Life of Pi* to identify how semiotic modes make meaning and the role they play in the understanding of film. The findings of the study suggest that the analysis of visual and verbal modalities and their interaction with each other provides a comprehensive framework for filmic analysis and it helps evaluate meanings and relations presented in a film (Cheng & Liu, 2014). The work extrapolates that different modalities act in concert to determine and portray the connection between Pi and the tiger, the protagonists of the film.

Weimin (2010) assessed *The Dark Knight* as a *cinematic text* to prove the utility of MDA as a part of an integrated framework for filmic analysis. The internal workings of the film are examined to identify the meanings presented and represented within cinematic texts. Bo (2018) scrutinized film as text, making use of MDA. The study aimed to analyze the construction of *multimodal discourse* in films that publicized particular ideologies of the western world. The study postulates that MDA provides suitable *tools* for analyses of constructed meaning embedded within cinematographs.

Multimodal Discourse Analysis (MDA) is a form of discourse analysis that is concerned with the analysis of discourse as a product of multiple modes- not just

language- (OHalloran, 2011). MDA can present a tool for analysis that can be used to understand films as multimodal discourse. Kress and Van Leeuwen (2006) established MDA as a method in its own right (Cheng & Liu, 2014). Kress and Van Leeuwen (2006) presented their framework for MDA in 1996 and again in 2006. Even though their work was based on Halliday's Functional Linguistic model their primary focus was the study of images (Brady, 2015).

2.7 Saliency

Saliency is prominence due to the perception and cognition of a linguistic variable. It can work as another term for *marker significance* as a tag attached to the socially indexed variable (Rącz, 2013). It is the property of a segment to be salient if it contains the value of *surprise* in comparison to surrounding linguistic input. *Frequency*, *indexation*, and *localization* are some possible properties of saliency (Rącz, 2013).

Saliency could be defined as, Saliency.... the degree of relative prominence of a unit of information.... in comparison to the other units of information (Chiaros, Claus, & Grabski, 2011).

2.7.1 Saliency in Linguistics

In visual analysis it pertains to the fact that elements attract notice in visuals due to different factors like *size*, *foregrounding and overlapping*, *colour*, and *focus* (Kress & Van Leeuwen, 2006). Linguistic as well as visual elements come together in texts to provide saliency to different participants (Stibbe, 2015).

2.8 Erasure

Research on linguistic status quo indicates that certain linguistic features are subject to erasure if they do not coincide with the prevailing *ideologies* and *perceptions* of people concerning linguistic ideology can lead to the erasure of specific linguistic features in society (Kyriakou, 2016).

2.8.1 Erasure in films

Media representations including films are forms of mediated discourse where every visual or sound is framed to present a qualified view utilizing erasure to distort or misrepresent. These constructions, while creating visibility also create invisibility. Films concerning war on terror (American Sniper, Hurt Locker, etc.) provide a partial reality of war where the pre-war situation of the country is erased, thus, creating the perception that people in those countries are radical and violent for no reason at all (Hellmich & Purse, 2018). The erasure of victims of war in these cinematographs renders their suffering invisible, making them practically voiceless. When this erasure is made visible it may result in giving voice to those who are rendered voiceless and invisible in these presentations (Hellmich & Purse, 2018).

Erasure is a conscious and intentional process where a phenomenon or variety is deliberately ignored by social actors (Irvine & Gal, 2009). The erasure of ecological concerns from cinema may lead to a reduced comprehension of the predicament faced by the world and it erases the responsibility of the west in the creation of that predicament. The analysis of films based on car culture reveals their tendency to erase the presence and commodification of nature in the urban setting (Willoquet-Maricondi, 2010).

2.8.2 Erasure in media

The media adopts the strategies of iconization and erasure to construct equivocal images. Images are edited in such a way that instead of presenting clear-cut realities and ideologies they become ambivalent. Structures are presented through complete yet alternate images with the help of techniques such as *narration* and *editing*. A negative or passive image of cultures and people is presented while erasing positive behaviors (Wheres the Representation?: The Impact of White Washing on Black Children, 2016).

2.8.2.1 Erasure, environment, and media

The portrayal of people and landscapes as stakeholders in ecological conflicts in the media has been an important focus of research. Research indicates that local populations and their ownership of the land traditionally associated with them seldom get

representation in the media. This lack of representation renders them invisible. Data from multiple media outlets indicate that indigenous populations are erased by the media as parties to environmental *conflicts*. Bacon (2018) iterates that lack of interest by the media helps the settlers to *hide* the aggression and degradation of the environment faced by the land and locals alike. The perspectives of *natives* are either misrepresented or erased and their representation as stakeholders gets little coverage. The media uses two distinct frames to perpetuate this erasure, the first is the noble savage and the negation of the current characteristics and dissent. Second is the use of settlers perspective as legitimacy for their misuse of the indigenous land and its people. This erasure renders their voices effectively silenced. Their invisibility provides legitimacy to the violence perpetrated against the environment (Bacon, 2018).

2.9 Eco-critical Geopolitics

Cabrera and Sander (2018) analyze the ecocritical geopolitical portrayal of nature in the works of fiction and conclude that nature is portrayed as an active agent of justice and discuss nature as more than mere setting and background and as a character having agency in the narrative. Dodds (2006) analyzes *James Bond* films and the IMDb web portal through the framework of popular geopolitics from the perspective of audience propensity and the way information is received by viewers. The study concludes that viewers not only receive and interpret films in the light of contemporaneous geopolitics, but they also utilize the information received via films in their everyday discussion of geopolitics. Furthermore, the study evaluates the impact of the broad reach of mainstream cinema as an important factor (Dodds, 2006). In another work, Dodds (2008) discusses the military-industrial – media – entertainment *complex* from a geopolitical perspective and explores Hollywood cinematic products and their portrayals of contemporary geopolitical scenario. Cabrera and Sander (2018) evaluate the works of Caribbean author Maryse Condé to discover the eco-geopolitical themes incorporated in the works. The analysis showcases that the author incorporates *socio-cultural*, *politico-religious*, *historical*, *ecological*, perceptions, and depicts a strong affiliation between the protagonist and Nature. The author links Nature with the provision of justice and portrays nature as an active agent, as a facilitator, actor, and redeemer instead of a positive

construct. Geopolitical, geo-critical, and ecocritical lenses are employed to evaluate literature from the premise of spatiality and time (Cabrera & Sander, 2018).

The Nature of Ecology of a region pervades all aspects of life in that region including behavior, culture, identity, and transformation and conceptions between human and non-human. Nature connects landscape and humans. Every citizen cares about the future (personal and social) and concerns of climate change are an integral part of the value system of this concern including the inability to change or accept that which is considered different or other (Cabrera & Sander, 2018). The term Geopolitics emerged in 1899 when it was used by Rudolf Kjellén (Deudney, 2013) to describe the link between the power of a state and its geography. Nazi regime used the term as its justification for war, thus, maligning the term, but it was re-vitalized by Henry Kissinger in the 1970s (Deudney, 2013). Flint (2006) defines the terms as a way of seeing the world.

Superhero films have been studied in Film Studies, Sociology, Anthropology, Media Sciences, Marketing, Pedagogy, Psychology, and Political Science but there has been a general dearth of the linguistic study of themes and linguistic features of superhero films. When it comes to ecocriticism and ecolinguistic analysis, these films have been neglected for the most part by literary and linguistic scholars alike. As a popular genre of the entertainment industry, an analysis of the ecological impact of these films and the evaluation of semiotic and linguistic constituents employed in the creation of ecological ramifications can benefit ecocriticism and linguistic scholarship. The current study is focused on the discovery of how these films provide salience to destructive behavior, simultaneously erasing the salience of conservation and protection of both humans and the environment they live in. It attempts to highlight how the discourse of popular superhero narrative films provides salience to the anthropocentric concept of human beings. It tries to find out how linguistic and other semiotic features are used to give salience to the destruction of the environment for the human benefit on the one hand, and how erasure of the importance of preservation and regard for the environment and non-human species is achieved with the help of these very resources on the other. ECDA along with Salience and Erasure can provide a suitable framework (along with elements of Dell Agneses (2014) approach) for the objectives of the current study.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This study used an integrated framework to analyze the cinematic text as a whole (verbal and visual) by focusing on two perspectives of inquiry namely, MDA by Kress and Van Leeuwen (2006) and Thematic Analysis by Braun and Clarke (2006). The intention behind integration was to distinguish an adaptable and inclusive framework for the analysis of visual and verbal aspects of the cinematic *text*. Visual aspects included different modes of visual presentation (colour, saturation, lighting, placement of objects, foreground, and background, etc.), whereas, verbal modes pertained to the dialogues uttered by the characters in the film. This research, demonstrating this integrated approach, identified actions presented in visuals and scripts of the selected films and delineated the resources used in the text to create desired meanings. Furthermore, quantitative and qualitative data were analyzed using two methods of inquiry, MDA for quantification of visual resources and metafunctions present in the visuals and Thematic Analysis for the analysis of scripts and description of the findings of quantitative data. Thematic Analysis provided an operational and flexible approach to analyze qualitative data. As a method, it helped to identify, analyze, report, and interpret themes and patterns within data (Braun & Clarke, 2006).

The integration of the two methods enabled the analysis of visuals for the identification of devices employed to create desired meanings simultaneously providing tools to discover themes presented in the scripts or verbal modes of the data. The findings that emerged out of this analysis helped in the provision of answers to the research questions. The lens used to evaluate the emergent findings consisted of the approach provided by Elena Dell’Agnese (2014). The framework and methodology were developed to identify the salience of violence and destruction and the erasure of preservation and sustainability in superhero cinematographs. Further elaboration of the methods and framework used in this research is provided in the following sections.

3.2 Eco- critical Geopolitics

Elena dell Agnese (2014) developed her approach regarding Eco-critical Geopolitics over the years (2008, 2009, 2011, and 2012). It involves the following aspects of critical inquiry: An analysis of rhetorical devices such as genre, lexical usage, figures of speech, narrative techniques, specific concepts, etc. (above and beyond storyline and plot), to apprise how topography is depicted in discourse and how they hold equal importance in the perusal of a narrative. The approach is concerned with the production and consumption of environmental meanings. It is focused on the analysis of how meanings are negotiated at the site of production and consumption to create mediated information. Dell'Agneses approach takes into account the role of popular culture, including films, as important sites for the creation of meanings related to and affecting nature.

This study utilized the framework to identify production and consumption of environmental meaning. It identified how meanings were negotiated at the site of production and consumption, the selected superhero films, to create mediated information. The role of film as popular culture as an important site for the creation of meanings related to and reflecting nature was identified in cognizance of the metafunctions identified with the use of MDA (Kress & Van Leeuwen, 2006); and themes discovered using Thematic Analysis (Braun & Clarke, 2006). The perspective of Eco-critical Geopolitics was employed to discover the utility of verbal and visual (imagery) language in the creation of environmental perceptions in the selected data.

The selected approach provided a theoretical framework for the investigation of narratives present in the data. Furthermore, it was used to analyze how language and its modalities are applied to create the desired meaning. The study was concerned with environmental awareness and the role that popular culture played in its formation. The approach was used in this study to identify the role of *popular geopolitics* that brought a wider angle to the understanding of the impact of information that was mediated in superhero films. Spatial depictions were analyzed to identify the identities of the place depicted in the data.

This approach provided a theoretical framework for the investigation of narratives such as films, as cultural as well as political constructs, where ideologies, attitudes, and activities were voiced or silenced in cognisance of cultural and political perceptions of nature, ecology, and man. Furthermore, it helped analyze how language in all its modalities was applied to create the desired meaning.

3.3 Research Methodology

3.3.1 Research design

The study was based on a research design that was qualitative as well as quantitative. It endeavors to scrutinize and discern themes of the salience of destruction as a necessity and erasure of environmental issues. The frequencies of metafunctions were quantified and interpreted under the framework of eco-geopolitics. The frequencies were provided in the form of tables in the Data Analysis section (chapter 4). Themes were identified and their implications were discovered instead of quantification. Therefore, the study was qualitative as well as quantitative, as it dealt with the quantification of some aspects of the qualitative data.

3.3.2 Data Collection and Sample

The data for the research comprised of three superhero films, randomly selected from the most popular and successful superhero franchises of Marvel Studios, one of the biggest and most successful enterprises of superhero films. Buchstaller and Khattab (2014) define random sampling as, a *process* where all components of the target population are listed creating a *sampling frame* and selection of sample arbitrarily from the *sampling frame* providing an equal chance of selection to every component present in the *sampling frame*. The selection of the sample was based on random sampling with representative features of being popular and successful superhero films, of being part of recent or later franchises of the genre, and enterprises of one studio. Films of Marvel Studios and DC Films were considered as the population under investigation. Marvel Studio franchise was selected as an overarching sample and three films were randomly picked from the gathered collection.

The selected films were *Captain America: Civil War*, (2016), *Thor Ragnarok*, (2017), and *Black Panther* (2018). The rationale behind this selection was three-fold; first, these films were among the highest-grossing films of Hollywood globally, which meant huge viewership. As the premise of this research was to highlight the salience (or lack of) environmental issues and the salience of destructive behavior as heroic, large viewership signified large influence, hence the choice of these movies as a source of data. Second, these films represented a cinematic enterprise that had developed over the years, and a contingent of films as sequels or prequels to these films were released every year hence, their influence on the audience was much greater as compared to any other stand-alone franchise. Third, as successful parts of a legacy of superhero films, they represented the culmination of almost all the trends of superhero cinematographs. Hence, these films provided relevant data for this research.

The analysis would blend and fuse image and dialogue analyses where appropriate and script evaluation would incorporate references to visuals where required. Where required and adept, movement within and across scenes and images would be incorporated. Films would be analyzed frame by frame before the selection of representative images from each scene. The selected images are provided in Appendix A. Shots in succession create action and movement in films, depicting participants and actions that are the same, so, the study analyzed representative shots for events and participants.

Some Camera Techniques were incorporated into KVA that were relevant to the analysis of the data, these techniques were adopted from Weimin (2010) and Bordwell and Thompson (2008). The frequencies of camera techniques are provided in tabulated form in Chapter 4. Qualitative analysis was carried out by identifying the Themes and their implications were discovered. Data for Thematic Analysis comprised of the blue draft of scripts of selected films released by Marvel Studios and accessed online from www.scripts.com and dialogues were extracted for analysis. The extracted dialogues are provided in Appendix B. The scripts were analysed in detail to identify the themes present in the data, and the method of Thematic Analysis was used. The identified codes are given in Appendix C.

3.3.3 Research procedure

As the data consisted of visual as well as linguistic elements (presented in the selected visuals and scripts of chosen films), Multimodal Discourse Analysis (MDA) by Kress and Van Leeuwen (2006) was used to study selected scenes from the data to find the answers to the research questions. As this study was an attempt to analyze the concepts and activities that were given salience or whose erasure had an ecological consequence Thematic Analysis especially the framework presented by Braun and Clarke (2006) was employed for an in-depth thematic analysis of the scripts of the films.

Phase I of the analysis was concerned with the application of MDA on the selected visuals. The first stage consisted of detailed and repeated perusal of three films to identify representative visuals. The next stage dealt with step by step identification of metafunctions and their sub-categories. Relevant camera techniques were incorporated at this stage. The frequencies of the processes involved in the creation of visuals were identified and calculated. Tables of discovered frequencies were presented in the section on Data Analysis. The third stage involved the analysis of identified processes and frequencies to identify their role in the creation of meaning potential in the visuals. The analysis concluded with the rendering of findings and results. In Phase II of analysis, the approach of Thematic Analysis was used starting from research questions and leading to the interpretation of findings and extraction of results. Starting with familiarization and repeated perusal of data, leading to the generation of codes that led to the identification and revision of themes and finally generation of the report of findings. This integrated method was selected due to its feasibility for the analysis of the scripts and visual aspects of the data.

3.4 Methods of Analysis

The study pertained to the analysis of film as a multimodal semiotic resource; hence, it involved verbal and visual data. Thematic Analysis by Braun and Clarke (2006) and Multimodal Discourse Analysis by Kress and Van Leeuwen (2006) was employed to analyze both aspects of the data. Flexibility was one of the pluses of thematic analysis, as it was employed through an array of approaches (theoretical and epistemological) converting it into a tool that had the potential to furnish an elaborate richly detailed, and

multifaceted analysis of data. Kress and Van Leeuwens approach posited that images possessed the ability to say what language said albeit in a different manner. As a sociocultural approach, this method was best suited for this study, as it was developed specifically for the analysis of visuals (images).

3.4.1 Kress and Van Leeuwen's MDA

This study utilized the approach employed by Kress and Van Leeuwen as its methodology for the analysis of images selected from the films. Multimodal Discourse Analysis (MDA) by Kress and Van Leeuwen (2006) was used to study selected scenes from the data to find the answers to the research questions. This approach postulates that language is an aspect of a semiotic system that constructs culture and its comprehension occurs through the social process and it is studied through three main functions (metafunctions) that it performs in a social process. Analysis of cinematographs differs from still images in the matter of allowance of motion across sequences of visuals, particularly *transactions* occur across myriad of shots/images, having participants dispersed along with separate shots, allowing the creator to either present them as connected or not contingent on whether the audience is supposed to identify with any of the participants or not. KVA delineates the linked visual participants in ways that possess meaning in terms of visual syntactic patterns. The incorporated camera techniques are given below;

3.4.1.1 Camera techniques

Some of the camera techniques, relevant to this research, were incorporated in the selected model. These techniques included close-up shot (medium, extreme), wide-angle shot (very wide, medium wide), long shot, medium shot, two-shot, and three-shot. These techniques were discussed by Toh Weimin from the perspective of their utility in the analysis of images using MDA (Weimin, 2010). They helped in the analysis as they played an important role in the creation of meaning.

The techniques selected are as follows

a. *Distance*

The degree of closeness that a participant has with the viewer, is called distance. KVA postulates that the distance between a participant and viewer indicates the level of affinity and closeness they are supposed to have with each other. The closer an object or participant is to the camera in a visual the greater the feeling of affinity and intimacy it generates with the viewer, the greater the distance the less the engagement they have with the viewer.

Distance comprises of the following shots;

Very wide-angle shot, two shot, three-shot, long shot, medium shot, and close-up shot. These shots were analyzed in conjunction with sub-categories of metafunctions provided by Multimodal Discourse Analysis.

b. *Perspective*

Perspective is concerned with the point of view and it exists on the horizontal and vertical axis. The vertical angle expresses the relation of symbolic power as the visual of an object viewed from below puts the viewer in a position of subservience, eye-level refers to equality while above to below symbolizes a position of superiority or that of greater power. The horizontal angle is concerned with familiarity and non-familiarity with the information presented in a visual. The frontal shot depicts close involvement on the part of the viewer, whereas, side angle reflects the sidelined status of the information presented and the viewer is pre-directed to detach from the participants presented from the side angle. Perspective includes point of view shot and shot-reverse-shot. The selected visuals were analyzed using techniques of *perspective* identification to discover relations of *power* among the represented *participants* and the intended *relation* between *participants* and the audience.

c. *Angle*

The modal discusses two angles of interaction between the image and the viewer, horizontal (left to right) and vertical (above to below). It comprises three angles; high angle shot, low angle shot, and oblique angle shot. It is kept in mind that angles do not create relations of power, connectivity, and lack of familiarity, they provide a possibility

of meaning, a meaning potential to the semiotic modes presented in a visual. (Kress & Van Leeuwen, 2006). The current study employed analyses of *angles* to identify what kind of interaction is *intended* in the visuals between *representation* and *its viewer*.

d. Movement

When the camera moves along the participant creating a constant frame and distance, the technique is known as the Tracking shot. This shot creates the image so that the audience has to identify with the perspective of the participant being tracked, giving that participant a higher and dominant position.

Data was analyzed in cognizance of these techniques and the frequency of these techniques in selected images was identified to discover the meaning potential generated with the help of these techniques. Tables of identified techniques and calculated frequencies are provided in Data Analysis (Chapter 4).

3.4.1.2 Metafunctions

MDA by Kress and Van Leeuwen (KVA) is based on three metafunctions namely, representational, interactive and compositional.

3.4.1.2.1 Representational metafunction

The metafunction known as *representational* pertains to the interactivity and conceptual connections that places, people, and objects are reflected or depicted in images. In KVA *representational* metafunction is concerned with narrative processes, objects, and their presentation and the exposition of the links between those objects.

3.4.1.2.1.i Narrative process

This study used narrative structures to analyze images from selected films to identify events and actions as they unfolded, changed, and its component processes and arrangements of space in transition. They were studied with the help of vectors. Narrative structures comprised *processes* and *circumstances*. The analysis of processes and circumstances presented in selected images was conducted to discover meanings relevant to the research questions. Participants linked through a vector were involved in the action

performed in the visual and they represented actions as they unfolded, events as they took place, changes that occurred, and spatial positioning in transition.

Narrative processes were identified and differentiated on the determination of type and number of participants illustrated in an image. This modal discusses the processes of action and reaction, where vectors of movement present action while vectors formed by the direction of gaze or eyes present reaction. These vectors determine whether the objects are actors or goal, collectively known as participants. The starting point of a vector is termed as actor and the target of that vector is called goal. In the case of a single participant, the process is called non-transactional and the action lacks goal, as the action is not done to any person or any object. Long, medium close-up, or medium shots could be utilized to depict the performance of an action by a single subject independent of the receiving subject (Weimin, 2010). An action that consists of both actor and goal is called the transactional process. A two-shot or three-shot camera technique is a possibility for the depiction of such action. The selected visuals were analyzed in cognizance of processes of action and reaction, tracking vectors to analyze the relations of power and agency in the data.

In *Reaction* processes, objects are classified into two types of participants, namely *reactors/interactive* (involved in the reaction) and *phenomenon/represented* (recipients of the look). The participants engaged in the communication or exchange of message/information are labeled as represented participants based on what or who is present or presented in the visuals, whereas, the participants that are directly involved and/or participated in the act of communication of information are labeled as interactive participants. A reactional process occurs when an eye line or gaze of one or more participants (representational) forms the vector, consisting of two constituents, namely phenomena and reactors. The performer of the gaze or look is the reactor whereas, the target of the gaze or look is called phenomena. Cinematic texts contain *speech* and *mental* processes where dialogue between characters and flashback sequences usually represent speech and mental processes respectively. Close-up, oblique angle, and/or shot-reverse-shot are the techniques used to portray these processes. Angles and vectors of gaze were inspected and relevant camera angles evaluated to identify the representation and interaction in the data to assay the intended meanings and relations of power. The

identification of these relations and meanings was instrumental in the provision of answers to the research questions.

The third aspect of classification involves the *circumstances* in which action occurs and gets completed. Not all participants in a narrative process are presented through vectors, there might be an application of other ways (means) to represent them, while these participants might not be vital to the process of narration but they carry some relevant information regarding the action. These are called circumstances and they are subdivided into three categories (Kress & Van Leeuwen, 2006). Circumstances provide added details regarding the principal participants/subjects involved in the narrative structures. KVA proposes a trio of circumstances, namely *means*, *accompaniment*, and *setting/locative*. The circumstance that takes into account the object utilized in the performance of the action is known as the circumstance of means. The instruments and equipment availed in an action process are referred to as *means*.

The circumstance of *Accompaniment* formulates the second category of circumstance which is concerned with the objects or participants presented but not involved in the action thus forming non-vectoral connections with other participants. Two and three-shot techniques portray the relationship of accompaniment.

The third circumstance is that of Setting. It pertains to the provision of foreground and background to a narrative structure where the intensity of colour, camera focus, and saturation of light play an important role. Characters that function as setting for principal subjects are called *locative*. Wide-angle and long shots are utilized to constitute the setting. The investigation of the data involved the assaying of the presence of circumstances, the frequency of their presence identifying their role in the creation of meaning potential in the data, and the resultant saliency or erasure of certain meanings.

The processes of action and reaction are divided into two sub-categories, namely transactional action or reaction and non-transactional actions or reactions based on whether or not they are directed at a person or object in an image. Narrative representations create associations between participants concerning deeds and events, the folding and unfolding actions and/or processes of evolution and change, whilst patterns that qualify universalized, generic or enduring essences of participants are referred to as

conceptual patterns. Conceptual patterns do not represent actions but characteristics, essences, meanings, categorizations, or components. The choice of the producer/s of the images to delineate something as narrative or conceptual is deliberate as it creates different interpretative possibilities and proclivities for the viewers. The frequencies of discovered and calculated narrative processes were provided in Chapter 4 (Data Analysis).

3.4.1.2.1.ii Conceptual process

When participants are represented in a broad, almost fixed, and universal essence without the presence of any vectors the representation is termed as conceptual, and it is sub-divided into three processes, namely *classificational*, *analytical* and *symbolic*. The data was evaluated in cognizance of the following processes.

1. Classificational Process

This process links participants in taxonomic relation dividing participants into super-ordinates and subordinates. The status of super and subordinate participants is determined on the bases of distance, size, and direction, where participants that possess similar size, distance, and/or direction are considered to be superordinate as compared to those who have a smaller size, greater distance, and a different direction are known as subordinates. Two and three-shot techniques depict participants in a connection of super and subordination. Super and subordinate participants were identified to assay the significance of their portrayal and their role in the creation of meanings and depiction of ideas in the data. The evaluation of participant placement helped in the provision of answers to the research questions.

2. Analytical Process

The classification of participants on the grounds of part-whole structure is referred to as an analytical process, in this identification participants are either carriers (whole) or they have possessive attributes (parts). The examination of visuals was conducted to identify carriers and possessive attributive participants and objects as a depiction of an object or participant as carrier or having possessive attributes had significance in the creation and evaluation of intended *meanings*. A succession of shots

is edited together to realize this process. The camera techniques that depict this process are extreme close-up, long, medium, and close-up shots. Possession is portrayed through a close-up shot while a long shot might represent the participant in the position of the carrier.

3. *Symbolic process*

The process that focuses on the meaning or essence of participants is termed as a symbolic process. When a participant represents or symbolizes something the process is referred to as a symbolic process. These processes are rendered with the use of multiple camera techniques, such as long, medium, close-up shots, and or a combination of these shots. Symbolic relations might or might not reflect the truth of relations as they are a semiotic resource that is used to create true as well as false relations and connections. Photographs and moving images reflect symbolically a relationship of equality when in reality there might exist a connection of power asymmetry. They are engineered in a way to create a perception of equality to cloak the existent inequality and create distance to engulf involvement.

The identity and/or meaning that a participant carries in a picture or visual is defined by symbolic structures. KVA realizes the symbolic attributes with the help of varying combinations of the characteristics – position, lighting, gesture, oddity, size, and hues- and assigns saliency to the symbolic values of the participants. The assessment of visuals was carried out with consideration to the above-mentioned characteristics and power asymmetries along with the meanings and identities carried by participants were evaluated. Frequencies of these processes in the data are presented in tabulated form in Chapter 4.

3.4.1.2.2 *Interactive metafunction*

Interactive metafunction comprises *interactive relations* and *modality*. *Contact*, *social distance*, and *attitude* combine to create interactive relations. This study used vectors and angles to analyze the selected images to identify how interactive structures and modality help in the creation of the desired meaning. In KVA modal *Interactive* refers to the interplay that takes place between visuals and their viewers, thus, generating

interactive meanings. There are two aspects of interpersonal metafunction i.e. modality and interactive relations/meanings. These aspects are identified in the selected images, along with their frequencies, and analyzed to provide answers to the research questions.

Modality deals with the effect of the shot on the viewers and the concern of interactive meanings are characterization, links, and connections between characters in a film. The modal identifies three ways in which interactive meanings are generated viz contact, social distance, and attitude. The three aspects of interactive meaning were assayed in accordance with their sub-divisions and relevant presence in the data. *Contact* is sub-divided into demand and offer, where a look/vector from participant to the audience is construed as demand, and a lack of the same is known as an offer. In the acts referred to as offer, the viewer performs the function of looking, creating a perception of remoteness, and becomes an onlooker.

A visual in which participants gaze directly at the camera (and viewers) they are said to be making contact with the observers and initiate an assumed relation with the ones observing or viewing the visual. Demand is determined based on facial expressions and gestures- deference is demanded via an unblinking gazing down by the participant/s, or it demands sympathy and pity through a pleading look, ingratiate with a smile or upset with defiant posture. The absence of demand changes the way a visual is perceived by viewers and they are looked at as detached displays or impersonal events known as offer. The images were investigated to identify the participants having demand or offer in the visuals, thus determining the type of contact presented in the data. As the research questions pertaining to the presence of erasure of destruction and saliency of protection of the environment in the data, the relations of contact provided relevant tools to analyze the data.

Frequencies of long, medium, and close shots were counted and analyzed to identify the type and role of social distance in the data and its relevance to the research questions. Social distance refers to the presence or lack of distance that might exist between the audience and visuals where social relations are determined and in turn determine the distance between participants and viewers in a given shot. Three levels of distance are recognized that are long, medium, and close. Close shots signify an

impression of affinity, creating a sense of rapport between the audience and the participants in a visual, on the other hand, long shots create remoteness between viewer and participants, turning them into strangers. size of frame in visuals determines the distance they are supposed to have concerning viewers. A close-up shot or frame induces a perception of intimate acquaintance, making the detailed portrayal of faces and objects, revealing the individualist personality traits of participants in great detail, whereas a long-shot or frame indicates strangeness, remoteness, and detachment with participants, presented in the visuals. These aspects were identified and frequencies of each type of distance were counted to identify their presence or absence in the data.

Attitude is subjective or objective. The research undertook to identify subjective and objective attitude in the visuals by determining the angle of the shot viz-a-viz the involvement, disassociation, presence, and absence of power and equality presented in the selected visuals and the resultant saliency and erasure of these types created in the selected visuals. The angle of the shot determines the attitude where the front angle relates to involvement while the oblique angle refers to disassociation. High and low angles are used to portray the power and its lack respectively, on the part of the viewer, while eye-level view pertains to equality with the participants. The frequencies of angles were generated and analyzed to identify and classify the incidence of attitude in the data.

Modality, according to Kress and Van Leeuwen (2006) is based on a communal value of truth between the creator and the viewer of a visual. The establishment of the integrity of the information provided by visuals is an important aspect of KVA. The criteria for the justification of modality perception are reliant on the perceptions of reality, truth, and sacredness of the social group for which that representation is designed. Colours act as makers of naturalistic modality based on three types, namely colour saturation, colour differentiation, and colour modulation. Visual modality contains other markers such as representation, depth, illumination, brightness, and contextualization. These modalities are exploited by the manufacturers of images to portray particular meanings. Modality is concerned with those elements of an image that provide realism to the image.

The modality markers are contextualization, representation, and illumination having a scale of low-high-low modality. The degree of the details in the articulation of background referred to the marker of contextualization. The delineation or abstraction of pictorial detail referred to the marker of representation. Last but not least is the marker of illumination which is concerned with light and shade, their presence and absence in an image. These patterns were evaluated to identify the manipulation to manufacture intricate and covert relations between audiences and the images.

3.4.1.2.2 Compositional metafunction.

The third and last metafunction is *compositional* and it involves processes of *Information Value*, *salience*, and *framing*. These processes were analyzed by identifying the placement of given and new information, prominence, and lack of prominence and the frames used to represent information in specific ways. These processes were analyzed to identify how multiple modes interacted with each other to create and communicate the intended meaning in the selected images. The frequencies of these processes were presented in tabular form in chapter 4. Films represent moving images where participants are in motion and their representation changes with every movement, hence, the modal suggests that the interconnection of shots is essential for the complete evaluation of their meaning potential. This interconnection was identified and analyzed to discover the *meaning potential* present and presented in the images. The cohesion or composition was analyzed as well. Compositional metafunction is concerned with the coherence of representations and communicative acts into a meaningful aggregate. For this purpose, the frame, shot, and scene were identified and analyzed.

A *frame* is a salient or representative still of a shot, where shot is an unedited sequence of frames and a scene consists of a combination of shots (Iedema, 2004). Once the film was divided into frames, each frame was analyzed individually for the meaning potential it contained, nevertheless, an analysis of the entire scenes and film via interactive metafunction was conducted to understand the filmic text as a whole. Interactive metafunction involves three aspects i.e., information value, salience, and framing. These aspects were utilized in the evaluation of the data keeping in mind the following characteristics of these aspects.

a. *Framing*

This process involves the depiction of participants in isolation and/or in concert to depict the type of relationship they have in a visual. Separate and combined frames portray closeness and distance respectively. The breakup of sections of text into sections is categorized as framing (Kress & Van Leeuwen, 2006). KVA identifies seven kinds of framing, namely separation, overlap, integration, segregation, contrast, emphasis, and rhyme. Evaluation of selected images was conducted to identify the types of *framing* used in the data. The frequencies of each type are presented and analyzed in chapter 4. The indication of a frame through spacing/distance, where the division of an image is implied through a divide between parts or areas of an image, is called separation framing. Separation consists of one order within one image. When text and visual co-occur or overlap each other's space or position, the framing technique is referred to as overlap, whereas, integration is the sharing of space by verbal and visual elements of a text or when two frames occur within the same space they are said to be integrated.

The breakup of an image into different orders is known as segregation, where boundaries or borders segregate multiple areas of an image as apart from each other. Kress and Van Leeuwen (2006) opine that segregation provides a divide between fantasy and reality. When an image consists of or is composed of elements that possess opposing or incongruous qualities the framing is deemed contrastive or contrast framing. Finally, Rhyme occurs when an image is composed of similar elements, sharing similar qualities of pattern, shape, and colour, etc. Different shots (close, medium, long) are applied to place the viewer either nearer or further away from the salient information adding value to its meaning potential.

Framing is achieved through the mode of lighting as well, involving the engineering of areas into lighted, shaded, and dark, thus creating a perception of importance through emphasis and irrelevance through de-emphasizing the objects in a frame. These techniques of presentation were evaluated to identify their role in the creation of meaning potential. The presence or absence of these techniques helped in the identification of presented meanings and their relevance to the research questions.

b. Saliency

Saliency is the quality of an object or participant in a visual that gives it prominence or a more important status. The presence or lack of saliency is realized by close-up and long shots respectively. Camera techniques contribute a lot in terms of provision or deprivation of saliency in visuals. The ability of an element to attract notice is termed as saliency. An element is assigned saliency with the help of contrast in size, colour, and tone – leading to the projection of elements as salient from their surroundings. These elements were analyzed, the frequencies of their presence were evaluated and interpreted to provide answers to the research questions.

c. Information value

The study evaluated the images for the *information value* presented in them. The placement of objects/participants in an image i.e., whether the items were placed on top/bottom left/right, center/margin alignment represents a particular meaning that was analyzed through the analysis of the composition of an image. The alignment on left, right, or top, the bottom is linked with the ideas of given and new, of good and bad, of present and past. Centre and margin might have culturally significant associations, having centrally situated information salient or important in one culture while the opposite might be true for another. Up and down represent a similar dichotomy in signification where good or beneficial are placed up and less beneficial is placed down in an image. The religious significance of supernatural with up and natural with down is another aspect of the composition analysis of information value. Information value refers to the meanings and connotations presented in a visual. It is either new or given, where any object or participant presented for the first time is called new, and its subsequent appearance in the following shots or images is termed as given information. According to KVA the left side of the frame of an image carries given information, while new information is depicted on the right side of the frame.

The camera techniques that might express information value are close-up, medium, long shots, and so on. Elements of composition and their placement in a text/visual determined the information value they possessed. The whole represented the information value carried by the constituent elements and this value was realized through

their place in a visual- margin, center, left, or right. Participants and objects arrayed in the images were analyzed in accordance with their placement, the resultant data evaluated and interpreted to discover the *potential of meaning* visualized in the images.

3.4.2 Thematic Analysis

As this study was an attempt to analyze the concepts and activities that were given salience or whose erasure had an ecological consequence Thematic Analysis especially the framework presented by Braun and Clarke (2006) was employed for an in-depth thematic analysis of the scripts of the films. The main component of the method was the theme. The research located the themes exhibited in the data and appraised them for their link with the research questions.

A theme represents some specific and significant aspect of data in connection with the posed research questions, identifying patterned meaning present in the data set, independent of quantifiability the keyness of a theme rests on the fact that it identifies some significant and crucial aspect connected with the research question. This study adopted theory-driven thematic analysis as the analysis attempted to answer specific questions.

There are two types of themes, semantic and latent. The level of identification for a theme could be semantic/explicit or latent/interpretative. The current study deployed Latent analysis as it is focused on the identification of pre-determined and theorized themes. To encapsulate, thematic analysis is essentially a quest across a set of data to discover patterns of meaning that have a repeated presence across data.

3.4.2.1 Phases of Thematic Analysis

Thematic Analysis comprised of six stages of analysis and the study utilized these stages step by step (Kress & Van Leeuwen, 2006).

a. Data familiarization

Immersion into the data to acquire the bearings of the depth and breadth of the content was the first step of thematic analysis. Familiarity with all aspects of the data was imperative in this regard.

b. Generation of preliminary codes

The second phase began after the familiarization and the initial generation of ideas was complete. The next step was the development of earlier codes. A code was defined as an elementary segment/element, apparently containing interesting aspect/s of data or owning information that had potential meanings in regards to the phenomenon under study. As the study utilized a theory-driven approach of analysis the codes were developed in cognizance of the questions posed. Manual coding was used to develop the codes to provide complete and uniform attention to the items of the data a pop.

c. Quest for themes

The development of detailed lists of codes anticipated the next level of analysis which pertained to the classification of codes into possible themes and organizing and collecting the relevant codes under relevant themes. At this level of analysis, the codes were analyzed and combined to formulate themes that overarch the codes. Tables, lists, maps, and charts were used at this stage to facilitate the analysis. Themes were divided into main and sub-themes. At the end of this level or phase potential or candidate themes (and sub-themes) and relevant codes were identified.

d. Review and revision of themes

The fineness of themes occurred at this stage and some themes were discarded as irrelevant or merged into one another, or they got separated into multiple themes. The criteria for the process of selection were based on internal coherence to be identified as a theme, at the same time, it had to be distinguishable from other themes. This phase ended with the development of a clear identification of themes, their internal and external links, and the overall narrative they reported in regards to the data.

e. Development of nomenclature and definition of themes

Themes were defined and the refinement process occurred, identifying the essence of themes and delineation the aspects of the data presented by each theme. The collected data was placed in coherent and consistent units along the narrative it told. Each theme was analyzed in detail, identifying the narrative it narrated about the data, sub-themes were identified to represent the meanings in the hierarchy, deciding the names for the final stage of analysis, creating concise and to-the-point titles for themes.

f. Construction and production of report

Conclusive analysis and written account of the report of the findings was the next and final step in thematic analysis. The report needed to be precise, clear, and inclusive of all the important details regarding the data, containing adequate evidence concerning the themes identified. The final argument of the study was made at this stage.

The theoretical framework and methodology used in this research were discussed in detail in this chapter. Data selection application of methods was described. This is followed by data analysis of selected data in the next chapter.

CHAPTER 4

DATA ANALYSIS

4.1 Introduction

This section dealt with the analysis of selected films. It consisted of three stages, in tune with the RQs. First, themes and metafunctions were identified to sketch their role in the creation of *meaning potential* in the films. Second, an account of the connection between the findings and salience of destruction and violence and erasure of preservation and conservation was presented. Third and the last stage was concerned with the provision of conclusions regarding the presence or absence of saliency and erasure of *ecological considerations* in the selected films.

4.2 Multimodal Analysis of Visuals

The data for MDA comprised of selected visuals from the selected films. The criteria and rationale for selection were discussed in detail in the Methodology section of the study. Section 3.3.2 (Data Collection and Sample) provides the details involved in the selection of images. A detailed and shot to shot and frame by frame evaluation of the film was conducted before the selection. The action in a film took place in successive shots that usually represented the same situation and participants, therefore, a representative shot for each situation and group of participants was selected. The analysis, discussion, and results of the visuals have been discussed in detail.

4.2.1 Multimodal Analysis of Captain America: Civil War

The visuals of the film exhibited plenty of instances of violence and destruction. There were 389 visuals of import out of which, 40 were selected for analysis. An overall analysis of the visuals presented in the film has been discussed as well to evaluate the overall narrative of the film.

Violence, aggression, and destruction of property arrayed 278 images out of 389. 155 visuals represented technology, including advanced weaponry. Only 6 images depicted the use of technology for peaceful purposes, the rest demonstrated violence and

destruction caused by technology. Urban landscape and structures made of concrete were picturized in 118 images, an overwhelming majority of these visuals (110) portrayed action sequences and only 8 display cityscapes with serenity. Emotions and connections/relations featured in 67 images. Nature figured in 21 visuals. The overall categorization of visuals revealed the extent of violence and destruction picturized in superhero cinematographs, MDA of selected visuals was conducted to identify the semiotic resources and features utilized to display the intended meanings.

4.2.1.1 MDA of selected images

a. Camera Techniques

The analysis of camera techniques, in the selected images from *Captain America: Civil War*, identified the techniques used in these visuals.

A Wide-angle was used in 8 visuals. This technique indicated distance, a wider, and more focused view of the surroundings. One-shot, two-shot, three-shot, and multiple-shot were used 6, 10, 5, and 6 times respectively. These shots depicted participants and their relation with each other and the viewer. The use of two-shot more than any other shot indicated a close relationship between participants and their significance as close, to the audience. Long, medium, and close-up shots were used conjointly with one, two, three, and multiple shots, to generate nearness and closeness in the objects presented in visuals. There were 9 long shots and 20 close up shots in the selected images, revealing close links and identification with participants was intended. Perspective was expressed through the horizontal and vertical axis along with angles of the camera. There were 16 visuals on the vertical axis and 23 on the horizontal axis. Positions of superiority and indifference were depicted with 3 shots depicted with high angle and 8 portrayed with oblique angle, these angles put the viewer and the main participant in a position of superiority and/or indifference towards surrounding objects. Low and side angles were used 3 and 6 times respectively, intended to create a meaning potential of dominance and indifference or remoteness. The frontal angle, which depicts close association and equality, was used 18 times in the visuals. An analysis of metafunctions, along with camera techniques, was conducted to reveal the full meaning potential of the visuals.

Table 1

Civil War: Camera Techniques: Shots

Wide Angle	One-shot	Two-shot	Three-shot	Multiple shot	Long shot	Close-up shot
8	10	6	5	6	9	20

Table 2

Civil War: Camera Technique: Axis and Angles

Vertical	Horizontal	S-R-S	High	Low	Oblique	Frontal	Side
16	23	1	3	3	8	18	6

b. Representational metafunction

The reaction process was higher in the images with a percentage of 48% as compared to the action process which was at 41% of total visuals. Out of these reaction processes, 41% were transactional, while 7.6% were non-transactional. The higher percentage of reaction process indicated that the majority of the meanings presented in the visuals were based on *vectors* of gaze, where participants were portrayed as reactants to some action or event. A higher percentage of transactional action and reaction indicated the occurrence of events and acts that require a response.

21 frames depicted circumstance of means (53.8%) out of these 8 consisted of weapons and 10 comprise of high-tech vehicles or weapons along with medical technology and in one case a chess piece. The circumstance of accompaniment was lowest in frequency at 17 frames (43.5%) with 6 representing weapons, 12 depicted technology, and 2 were concerned with everyday objects. The circumstance of setting was present in 22 frames (56%), further divided into 8 depicting weapons and destruction as setting, 4 that depicted furniture related to some aspect of the narrative, 6 about place as setting, and 2 that depicted the natural landscape as setting. The analysis of circumstances revealed that the majority of the means and accompaniments consisted of

weapons and/or enhanced technology like shields, cybernetic arms, cybernetic, metallic suits. Locative participants portrayed non-combatants and civilians in the crossfire.

The conceptual process was analyzed according to its sub-categories of classificational, analytical, and symbolic. The classificational process occurred at 17.9%, analytical at 15%, and symbolic at 43%. Classificational process, when analyzed further revealed that superordinate participants were almost always superheroes and combatants, whereas, civilians were depicted as subordinates, indicating power as a source of supremacy. Further analysis of the analytical process indicated that governmental authority, confinement, and violence were portrayed through this process. The analysis of the symbolic process revealed that 21 frames were concerned with the depiction of weapons, death, destruction, and combat, 14 showcased technologies as symbolism, and a few that depicted nature portrayed it as remote, bleak and isolated. Therefore, representational metafunction, in this film, was used to depict, symbolize, and idealize power as central to the superhero's heroism. Technology and scientific advancement were depicted as justification for superiority and validation for violence.

Table 3
Civil War: Representational Metafunction 1

Narrative Process				
	Action		Reaction	
Frames	16		19	
%age	41%		48.7%	
	Transactional	Non-transactional	Transactional	Non-transactional
Frames	14	2	16	3
%age	35.8%	5%	41%	7.6%

Table 4
Civil War: Representational metafunction 2

	Circumstance			Conceptual Process		
	Means	Accompaniment	Setting	Classificational	Analytical	Symbolic
Frames	1	17	22	7	6	17
%age	3.8%	43.5%	56%	17.9%	15%	43.5%

c. Interactive metafunction

Contact, social distance, and attitude were analyzed to evaluate the interactive metafunction. Contact occurred in 74% (29/39) of the frames with demand depicted through direct gaze in 45% of frames and offer, depicted through indirect gaze in 61% of frames, as some frames contained both offer and demand. Combat, attack, the general public, and participants depicted as non-combatants were portrayed via offer, creating an indirect link with the audience, to be viewed as impersonal information to be consumed. Superheroes and people in power were delineated with a demand for attention from the audience, to create connection and familiarity with viewers. Viewers were prepositioned to relate to their viewpoints and feelings.

The analysis of Social distance revealed that personal distance is delineated in 26 frames (66%), depicting superheroes, their emotions, and powers through close shots, resulting in a framing that aligns the viewer with the depicted participants. Social distance was lowest at 3 frames (7.6%) and impersonal distance at 25.6% with 10 visuals. The resultant saliency for main characters and their actions manufactured a personal link among viewers and principal characters.

Attitude was concerned with the third aspect of an interactive metafunction. The attitude included attitudes of involvement, detachment, equality, viewer power, and image power. Involvement was highest with a percentage of 71.7%, equality was at 37.6%, and detachment at 25.6%. Fighting, use of weapons, and superheroes were delineated with an attitude of involvement and equality, detachment involves scenes of

civilian victims, long shots of groups of superheroes, and destruction. Nature and landscape were placed as detached from the viewer.

Captain America: Civil War contained hyper-real modality for scenes of combat and destruction, whereas scenes of discussion and imprisonment were delineated with a lower modality. The contrast of light and dark, illumination, brilliant flashes of light, and brighter hues of red, white, and orange were used to depict destruction and combat. Furthermore, the contrast of black with a lighter background colour of the sky was used to create hyper-modality. Extreme close-ups to depict distance at a range that usually does not exist in real life. Hyper-closeness was created through close-up shots to create a perception of connection and intimacy with the audience.

Colour pattern suggested the use of black red and illumination of white for eyes and centers of powers in cybernetic suits to generate connections. Black and red were colours of mystery, evil, energy, vitality, and war, whereas, white was the colour of purity and elevation. The symbolic significance of red and silver stars for Winter Soldier and Captain America referred to their association with opposite spectrums of right and wrong. The vibrancy of Wanda's power was revealed through a bright red hue of displays of her power. Orange of Iron Man's car depicted energy, evolution, and progress. The white snow was contrasted with the darkness of Hydra. Technology belonging to Wakanda was portrayed in gold, the colour of riches, prosperity, and victory. Nature was depicted in contrasts of white and gray, to generate a remote and bleak image of nature.

The data provided sufficient evidence to suggest that there was saliency of violence and destruction and concepts of preservation and conservation were erased from the narrative of the film.

Table 5

Civil War: Interactive Metafunction 1

	Contact		Social Distance		
Frames	29				
%age	74%				
	Demand	Offer	Personal	Social	Impersonal
Frames	6	24	26	3	10
%age	15%	61.5%	66%	7.6%	25.6%

Table 6

Civil War: Interactive Metafunction 2

	Subjectivity				
Freq.	Involvement	Detachment	Equality	Viewer	Image
Frames	28	10	0	14	1
%age	71.7%	25.6%	0%	37.6%	2.5%

d. Compositional metafunction

Framing, salience, and information value combined to formulate compositional metafunction. The analysis of *Captain America: Civil War* rendered the following results. Salience was present in every visual of the film, rendered with the help of colour contrast, position, size, and foregrounding of salient participants and objects. Distance from other objects and participants, larger size, illumination, or its lack created saliency for certain parts and frames of a visual, rendering others less salient. The analysis of framing identified the use of separation and emphasis at 30.7% and 35.8% respectively. Integration occurred in 15% of the visuals, segregation in 7.6%, overlap in 5%, contrast in 15%, and rhyme in 2.5% of the visuals analyzed. Emphasis framing had the highest percentage of usage and it depicted superheroes, weapons, advanced technology, mass

destruction, and death. Separation and integration were used to depict different groups involved in combat or negotiations.

Divisions among The Avengers were portrayed with the help of segregation and contrast, whereas, rhyme was used to depict similarities that place participants in the roles of soldiers, civilians, and superheroes. The sub-categories of given, new, ideal, real, important, and unimportant/ less important revealed information value of objects and participants in the visuals. Central placement with information value of important was used in 24 frames (61%), new and given were equal at 16 frames each (41%). 8 real (20.5%), 10 with ideal (25.6%) and 3 (7.6%) depicted less important or marginal participants along with the important ones. The place of importance was accorded to superheroes (Iron Man, Captain America, Black Panther, etc.), their technology (cybernetic arms and hands, highly enhanced suits and beam guns, etc.). New and given were alternated between hitherto unknown technologies and maneuvers. Superheroes, were accorded the place of new as well. Ideal and real were used to depict heroes and superpowers as ideal and destruction and common people as real and below.

Thus, compositional metafunction was used to provide salience to power, uniqueness, and superior abilities along with the spectacle of destruction and violence. Preservation and saliency of destruction as harmful were placed to a lesser degree, as ignorable.

Table 7

Civil War: Compositional Metafunction 1

Freq.	Separation	Overlap	Integration	Segregation	Contrast	Rhyme	Emphasis
Frames	12	2	6	3	2	1	14
%age	30.7%	5%	15%	7.6%	15%	2.5%	35.8%

Table 8
Civil War: Compositional Metafunction 2

Freq.	Given	New	Ideal	Real	Important	Unimportant
Frames	16	16	10	8	24	3
%age	41%	41%	25.6%	20.5%	61%	7.6%

4.2.2 Multimodal Analysis of Thor Ragnarok

Thor Ragnarok is a superhero flick that exhibits violence, enhanced individuals, and futuristic technology, due to its premise of being intergalactic. The frame to frame analysis yielded 357 visuals. Visuals selected for MDA are 53 in number as repeated and similar visuals of violence and death abound the film, representative images of each scenario were selected for analysis to avoid repetition. The overall analysis of images revealed 221 pictographs that exhibit destruction of property and landscape, violence, death, and aggression. Technology and advanced weaponry were depicted in 97 illustrations out of which 7 represent non-violent or aggressive use of technology, the rest pertained to the use of technology in combat, warfare, deathmatches, and enslavement of people. 26 images expressed urban landscape, whereas, 8 visuals depicted it without violence and destruction. 38 images depicted nature and natural landscape, 17 of these portrayals pertained to action sequences and destruction. Emotions, relations, and interactions without violence were depicted in 66 illustrations, 38 of these either preclude or act as precursors to violence and aggression. The film-wide evaluation revealed the presence of destruction and violence, as a major theme, in the film, the MDA of selected visuals will evaluate the resources employed in the portrayal of mediated and intended meaning/s.

4.2.2.1 MDA of selected images

a. Camera Techniques

Meaning potential and camera techniques are closely linked with each other. Intended meanings are visualized with the help of camera techniques in films and makers

use care and consideration in the use of these techniques to acquire intended results. The analysis of camera techniques, in the selected images from *Thor Ragnarok*, identified the techniques used in these visuals.

Wide-angle helps in the depiction of details and it is frequently used by filmmakers for this purpose. In this particular film, it was used in 27 frames. Close-up shots with different numbers of participants were depicted through one-shot, two-shot, three-shot, and multiple shot and in the selected visuals they occur 13, 4, 1, and 22 times respectively. These techniques exhibited participants and their relation with each other and the viewer. The use of two-shot more than any other shot depicted close relation between participants and their identification as close, by the audience. The frequency of these shots depicted the intention to portray superheroes as close and intimate.

Long and close-up shots were used in conjunction with one, two, three, and multiple shots, to exhibit detail from different perspectives. There were 7 long shots and 20 close-up shots in the selected images. Axis of horizontal and vertical depicted perspective and there were 16 visuals on the vertical axis and 25 on the horizontal axis. The higher frequency of the horizontal axis revealed the intention to create a *meaningful potential* of closeness and intimacy. 7 shots depicted high angle and 6 portrayed oblique angle, these angles put the viewer and the main participant in a position of superiority and/or indifference towards surrounding objects. Low and side angles were used 1 and 7 times respectively, intended to create a *meaning potential* of dominance and indifference or remoteness. The frontal angle had the highest frequency at 25 depicting close association and equality. An analysis of metafunctions, along with camera techniques, was conducted to reveal the full *meaning potential* of the visuals.

Table 9

Thor Ragnarok: Camera Techniques 1

Wide Angle	One-shot	Two-shot	Three shot	Multiple shot	Long shot	Close-up shot
27	4	13	1	22	7	20

Table 10
Thor Ragnarok: Camera Technique 2

Vertical	Horizontal	S-R-S	High	Low	Oblique	Frontal	Side
16	5	3	7	1	6	18	6

b. Representational metafunction

The frequencies of action and reaction displayed a significant difference with action at a much higher frequency of 77% as compared to reaction with the percentage of 26%. Further analysis revealed that both action and reaction had a higher frequency of transactional action and reaction in comparison with non-transactional action and reaction at a percentage of 41% transactional action and 15% transactional reaction respectively. Non-transactional action and reaction occurred at 11% each. The higher percentage of action process indicated that the majority of the meanings presented in the visuals were based on *vectors* of movement, where something was actively done to participants, by participants. It depicted that the data was primarily concerned with the unfolding of events, the occurrence of actions, and the change that these processes brought. 23 frames (43%) depicted circumstance of means, 17 of these means consisted of weapons, 3 frames depicted technology and only one depicted means other than technology or weapons. The circumstance of accompaniment was present in 32 frames (60%), the highest in all circumstances out of which 20 represented weapons and armor, 6 depict other objects like jewelry, crown, Odin's eye patch, and facemasks to hide identity, and 3 were concerned with technology. The circumstance of setting was present in 24 frames at 45%, depicting place and different facets of Asgard and Sakaar, thrones, and confinement chairs were depicted as setting as well. Locative circumstance represented common people and non-combatants, putting them in the position of an inactive part of actions and events.

The conceptual process was analyzed to discover the presence of classificational, analytical, and symbolic processes. The analytical process had the highest frequency with 24 frames (45%), the symbolic process was present in 20 frames (37.7%) and the

classificational process was found in 17 frames (32%). Classificational process, when analyzed further revealed that 11 frames depicted classification based on power and power-based relations, while, the king as superordinate was present in 6 frames. Further analysis of the analytical process indicated that 12 frames depicted scenes of violence, death, and destruction, 7 frames portrayed structures and places as the background of action and setting, 7 frames portrayed people as spectators, dead bodies or victims, and 4 frames illustrated objects like Odin's staff, eyepatch, goblets, and birds, etc. The analysis of the symbolic process revealed that the majority of the symbolic relations and connections were concerned with power, strength, weaponry, evil, and mystery. Thus, the analysis of representational metafunction brought forth the fact that violence and destruction constituted major representations in visuals, whereas, nature, for the most part, was depicted as background to illustrate the pristine, golden glory of Asgard.

Table 11

Thor Ragnarok: Representational Metafunction 1

Narrative Process				
	Action		Reaction	
Frames	41		14	
%age	77%		26.4%	
	Transactional	Non-transactional	Transactional	Non-transactional
Frames	35	6	8	6
%age	66%	11.3%	15%	11%

Table 12

Thor Ragnarok: Representational Metafunction 2

Freq.	Circumstance			Conceptual process		
	Means	Accompaniment	Setting	Classificational	Analytical	Symbolic
Frames	23	32	24	17	24	20
%age	43%	60%	45%	32%	45%	37.7%

c. Interactive metafunction

The research analysed interactive metafunction in *Thor Ragnarok*. The analysis of contact in selected images disclosed 77% of the selected visuals contained contact in the form of offer and demand. Out of these, demand was depicted in 45% frames and offer in 37.7% of frames, as some frames, contained both offer and demand. Out of the three films analyzed, *Thor Ragnarok* contained the lowest frequency of offer, revealing the tendency to give maximum screen time to protagonists and the intention to generate a direct connection with the audience through the direct gaze. Superordinate participants in visuals engaged the audience with a direct gaze, while, subordinate and represented participants acted as spectators and bystanders.

Social distance was depicted through personal, social, and impersonal distance. Personal distance was depicted in 45% frames, social in 25%, and impersonal in 37.7% of the visuals that contained social distance. The meaning potential, thus, created placed the viewer at a personal and intimate or friendly distance with superheroes and lead characters, whereas, spectators, populace, and non-combatants were placed at an impersonal distance.

Attitude was analyzed to discover the level of involvement created between images and viewers. Images were analyzed to discover the sub-categories of attitude and the analysis of selected images from the film exposed 38 frames concerned with involvement, 14 with detachment, 3 with equality, 0 with viewer power, and 2 with image power. The further analysis unveiled that involvement and equality were present

in visuals that depicted ready battle stances of protagonists, use of superpowers, personal arguments and confrontations, and weapons in brilliant and bright colours. Detachment occurred in scenes of common people running away from danger, dead bodies littering the ground, and extreme long shots of destruction of Asgard.

Thor Ragnarok depicted the highest level of hyper-modality out of the three selected films. Extreme colour contrasts, modulation, and saturation were used to create hyper-real modality in images. Bright pink, yellow and red weapons and armor, buildings of gold, bright flashes of light, glossy and shiny surfaces, and illumination were used to create otherworldly, spectacular, and spectacle worthy environment and places in the film. As the major part of the narrative was supposed to occur in places other than earth, contextualization, saturation, hue, and illumination were used to create places, other than earth. Close up shots of participants put them at a hyper-real distance as they do not occur at such close distance in *real life*. This proximity also indicates a feeling of closeness and intimacy between viewers and participants. Hyper-closeness places the viewer in the world of the participants. Coloration consisted of a pattern of the bright and glossy primary colour of clothes and objects on Sakaar, multi-colored structures to signify the planet as unique, the contrast of gold with greens and browns to depict Asgard, and light green, gray, and brown tones for the earth. Space travel and cosmic gateways were portrayed with white light and bright flashes, Hela's realm was depicted in contrasts of light and shadow to reinforce its opposition to Asgard. Surtur's lamp was in orange, brown, and shadows to depict as different from Asgard as possible. Asgard was destroyed in a brilliant flash and blast of light.

Thus, the interactive resources were used to depict violence and destruction as spectacle, and death was portrayed as a natural course of life. The semiotic evidence suggested that violence was portrayed as the core of the narrative.

Table 13

Thor Ragnarok: Interactive Metafunction 1

Freq.	Contact		Social distance		
Frames	41				
%age	77%				
	Demand	Offer	Personal	Social	Impersonal
Frames	24	20	33	7	15
%age	45%	37.7%	62%	13%	28%

Table 14

Thor Ragnarok: Interactive Metafunction 2

Subjectivity					
Frequency	Involvement	Detachment	Equality	Viewer	Image
Frames	38	14	3	0	2
%age	71.6%	26%	5.6%	0%	3.7%

d. Compositional metafunction

Compositional metafunction is concerned with salience, framing, and information value. Salience was present in every visual analyzed, as every visual represented something important concerning the narrative. Devices of contrast, foreground, and background, position, and size were used to make some elements salient in the visuals. Visuals taken from Thor Ragnarok provided salience to weapons, dead bodies, wounds, and superpowers. Emphasis framing was highest in frequency at 35.8%, separation was used in 18.8% of frames, segregation was present in 15% frames and integration and rhyme both occurred at 11%. Emphasis framing delineated lead characters, weapons, technology, and combat, integration, and rhyming were used to depict the culture and common people, separation depicted captives and captors, fighters and spectators, and

civilians and soldiers. The six sub-categories of information value, namely, given, new, ideal, real, important, and unimportant/ less important were evaluated. Central and important positioning was highest at 73%, information assigned the status of given was present in 28% of frames, 28% had new, 35% real, 35.8% with ideal, and 16.9% depict less important or marginal participants. Dead bodies, protagonists, weapons, and spaceships were placed at the center of the frames. New and given were divided between Thor and his associates or rivals. Real was accorded to ordinary or commonplace, common people, and everyday objects. The ideal was used to depict superheroes, spaceships, and royalty. Common people and the populace were alternately depicted as less important and real. Hence, the analysis of compositional metafunction illustrated the saliency accorded to superheroes, their powers, and their fighting skills. Death caused by villains and heroes was provided salience as well.

Table 15

Thor Ragnarok: Compositional Metafunction 1

Freq.	Separation	Overlap	Integration	Segregation	Contrast	Rhyme	Emphasis
Frames	10	0	6	8	4	6	19
%age	18.8%	0%	11%	15%	7.5%	11%	35.8%

Table 16

Thor Ragnarok: Compositional Metafunction 2

Freq.	Given	New	Ideal	Real	Important	Unimportant
Frames	15	15	19	16	39	9
%age	28%	28%	35.8%	30%	73%	16.9%

4.2.3 Multimodal Analysis of Black Panther

The film provided visuals that exhibited scenarios of violence and destruction along with the visuals that portrayed nature. The analysis of frames rendered 520 visuals out of which 55 were selected for analysis. The film was analyzed as a single unit from start to end to provide an analysis of the film as a single narrative. 261 images depicting, violence, destruction, weapons, advanced technology regarding weapons, and show of strength were found. 67 images depicted highly advanced and futuristic technology. 117 images that depicted nature out of which images that were focused solely on nature were 48 in number, the rest acted as a backdrop to action or illustration of technology. 105 images represented emotions and connections between humans, humans and nature, and the interconnection of natural objects, out of these visuals 49 depicted emotions without any hint or presence of violence and weapons. 37 images sketched an urban and concrete landscape, of which 17 delineated action sequences and or scenes of destruction. The next section presented MDA of selected visuals, to discover the semiotic resources utilized to present the desired and mediated meaning/s in the film.

4.2.3.1 MDA of selected images

a. Camera techniques

Camera techniques played an important role in the creation of *meaning potential* in visuals. Creators of films utilize these techniques, with care and mediation, to create or enhance intended meanings. The analysis of camera techniques, in the selected images from *Black Panther*, identified the techniques used in these visuals.

Wide-angle was used in 27 visuals, 14 with medium-wide, and 13 with very wide technique or angle of portrayal. This technique signified distance, a broader, and more focused view of the surroundings. One-shot, two-shot, three-shot, and multiple-shot were used 5, 5, 1, and 2 times respectively. These techniques exhibited participants and their relation with each other and the viewer. The use of two-shot more than any other shot depicted close relation between participants and their identification as close, by the audience. Long, medium, and close-up shots were used in conjunction with one, two, three, and multiple shots, to generate proximity and closeness in the objects presented in visuals. There were 4 long shots, 12 medium shots, and 17 close-up shots in the selected

images, which revealed close association and identification with participants was intended. Perspective was expressed through the horizontal and vertical axis along with angles of the camera. There were 14 visuals on the vertical axis and 27 on the horizontal axis. 13 shots depicted high angle and 12 portrayed oblique angle, these angles put the viewer and the main participant in a position of superiority and/or indifference towards surrounding objects. Low and side angles were used 2 and 6 times respectively, intended to create a meaning potential of dominance and indifference or remoteness. The frontal angle, which depicted close association and equality, was used 18 times in the visuals. An analysis of metafunctions, along with camera techniques, was conducted to reveal the full meaning potential of the visuals.

Table 17

Black Panther: Camera Techniques 1

Wide-angle	One-shot	Two-shot	Three-shot	Multiple shot	Long shot	Close-up shot
27	5	5	1	2	11	14

Table 18

Black Panther: Camera Technique 2

Vertical	Horizontal	S-R-S	High	Low	Oblique	Frontal	Side
24	27	0	13	2	12	18	6

b. Representational metafunction

The percentage of action was higher than the percentage of reaction as the action process took place in 67% of the images, whereas, reaction process occurred in 12.7% of the visuals analyzed. Out of these action processes, 49% were transactional, while 18% were non-transactional. The higher percentage of action process indicated that the majority of the meanings presented in the visuals were based on *vectors* of movement,

where something was actively done to participants, by participants. It depicted that the data was primarily concerned with the unfolding of events, the occurrence of actions, and the change that these processes brought.

The circumstance of means was used in 18 frames at a percentage of 32.7%. 7 of these means comprised of weapons made of vibranium, along with three frames that depict natural objects like, heart-shaped herb, influenced and enhanced by vibranium. Technology as a means was depicted in 6 frames out of which 4 present vibranium based technology. The circumstance of accompaniment was showcased in 11 frames, the lowest in all circumstances at a percentage of 20% out of which 4 represented weapons made of vibranium, 5 depicted technology based on vibranium, and 5 were concerned with traditional African attire. The circumstance of setting was present in 35 frames with the highest percentage of all circumstances at 63.6%. The circumstance of the setting was further divided into 16 related to nature, 15 were concerned with the cityscape. Structures and things amounted to 10 frames, vibranium based technology was present in 10 and locative circumstance that consisted of people was present in 8 frames.

The analysis of circumstances revealed that the majority of the means and accompaniments consisted of weapons and/or vibranium based, enhanced technology. Nature and natural objects like soil and plants were depicted as enhanced due to vibranium, which represented extraterrestrial force. Nature was overwhelmingly present as a *circumstance* of setting, and the presence of place as a mere setting was equally depicted, hence, on the most part, place and nature were presented as background to actions and unfolding events. Locative circumstance represented common people and non-combatants, putting them in the position of an inactive part of actions and events.

Analysis of the conceptual process found the classificational process at 21.8%, analytical at 60%, and symbolic at 54%. Classificational process, when analyzed further revealed that more than 90% of the frames depicted classification process based on power and power-based relations. Further analysis of the analytical process indicated that 12 frames depicted objects that represented the power of vibranium, 10 frames portrayed advanced technology and/or weaponry and 12 frames pertained to violence and destruction. The analysis of the symbolic process revealed that 12 frames were concerned

with the symbolic value of vibranium, 10 pertained to technology as symbolism, 17 depicted violence and destruction and 5 depicted nature and its connection with Wakandan culture. Thus, the analysis of representational metafunction brought forth the fact that violence and destruction constituted major representation in visuals, whereas, nature, for the most part, was depicted as background or as a smokescreen for Wakandan advancement and their possession of vibranium.

Table 19

Black Panther: Representational Metafunction 1

Narrative Process				
	Action		Reaction	
Frames	37		7	
%age	67%		12.7%	
	Transactional	Non-transactional	Transactional	Non-transactional
Frames	27	10	5	2
	Transactional	Non-transactional	Transactional	Non-transactional
%age	49%	18%	9%	3.6%

Table 20

Black Panther: Representational Metafunction 2

	Circumstance			Conceptual Process		
	Means	Accompaniment	Setting	Classificational	Analytical	Symbolic
Frames	18	11	35	12	33	30
%age	32.7%	20%	63%	21.8%	60%	54%

c. *Interactive metafunction*

Interactive metafunction was analyzed from the perspective of contact, social distance, and attitude. The analysis of contact in selected images disclosed 43/55 images contained contact at a percentage of 78%. Out of these, demand was depicted in 10 frames and offer in 34 frames, as some frames contained both offer and demand. Visuals, comprising of combat scenes, the general public, and non-combatants in roles of onlookers contained *offer*, which prepositions the viewer in a position of detachment and impersonal receiver of information, on the other hand, superheroes and leaders were depicted with a contact of demand to place them in a direct and closer relationship with the viewer and the viewer was supposed to identify with the heroes instead of the common people.

Social distance was at 25, 14, and 17 frames for personal, social, and impersonal respectively, at a percentage of 45%, 25%, and 30.9% respectively. The distance between protagonists/superheroes and viewers oscillated between personal and social, whereas, everyday life and common people were placed at an impersonal or social distance from the viewer. This created saliency for main characters and their actions, manufacturing a personal link among viewers and principal characters.

The next stage of interactive metafunction was concerned with attitude, including attitudes of involvement, detachment, equality, viewer power, and image power. The analysis of selected images from the film exposed 34 frames concerned with involvement, 13 with detachment, 7 with equality, 7 with viewer power, and 4 with image power. The further analysis unveiled that involvement and equality were present in the frames that depicted hand to hand combat, weapons, and/or superheroes and protagonists, whereas, detachment, viewer power, and image power were framed in visuals that depicted the history of Wakanda, vibranium generated changes, and/or common people as spectators to combat between superheroes and their opponents. Visuals of nature were either depicted with an attitude of detachment or viewer power, putting nature at a distance from viewers.

Modality, in *Black Panther*, was either high or *hyper-real*. This pertained to the depiction of participants, events, and surroundings as more than natural/naturalistic. This

hyper-natural exhibition was achieved through contrast of light and dark, brightness, illumination, decontextualization of participants, and through close to hyper-close distance from camera and viewers. Close up shots of participants put them at a hyper-real distance as they do not occur at such close distance in *real life*. This proximity also indicates a feeling of closeness and intimacy between viewers and participants. The viewer associates with them as part of his/her world and becomes a part of that world in return. The pattern of coloration showed the use of black, red, and aqua blue for clothes and metallic silver, luminescent blue, and black for weapons and technology. Luminescence of blue colour was associated with otherworldly status and power of vibranium, silver was the colour of riches and black was the colour of mystery and evil. Dull brown was utilized to signify animals and plants on earth and luminescent blue depicts the change brought in them due to vibranium. Red depicted energy, vigour, and war. The black colour was associated with the power and mystery of Black Panther as well. The cultural attire of Wakanda was portrayed with bright colours and exquisite patterns to signify the vibrancy and liveliness of the culture and prosperity of the people.

Thus, there is overwhelming evidence of the salience of violence and destruction, though there is sufficient evidence to suggest that the film gives some space and time to nature and marginalized culture, but not as much as it does to violence and destruction.

Table 21

Black Panther: Interactive Metafunction 1

Frequency		Contact		Social Distance		
Frames		43				
%age		78%				
	Demand	Offer	Personal	Social	Impersonal	
Frames	10	34	25	14	17	
%age	18%	61.8%	45%	25%	30.9%	

Table 22
Black Panther: Interactive Metafunction 2

Subjectivity	Frames	%age
Involvement	34	61.8%
Detachment	13	23.6%
Equality	7	12.7%
Viewer	7	12.7%
Image	4	7%

d. Compositional metafunction

Compositional metafunction was analyzed to identify the processes of framing, salience, and information value. Every image depicted some salient aspects of the narrative, made salient with the help of contrast in size, colour, and/or position, illumination, distance, and framing. Framing involved 21 frames of emphasis, 9 having integration, 6 each with separation and segregation, 5 where frames overlapped, 1 having contrast framing, and 6 with rhyme. Emphasis framing was used to delineate protagonists, weapons, technology, and combat, integration, and rhyming were used to depict the culture and common people, separation and segregation depicted either nature or distinction between Wakanda and the rest of the world.

Information value was divided into six sub-categories, namely, given, new, ideal, real, important, and unimportant/ less important. Frames that had participants at a central and important place were at the highest with 39 frames, information assigned the status of given was present in 26 frames, 23 had new, 25 real, 10 with ideal, and 5 depicted less important or marginal participants along with the important ones. The central place was accorded to combatants, superheroes, advanced technology, and destruction. New and given were divided between the lead protagonist and his associates or rivals. Real was accorded to nature, common people, and everyday objects. Ideal was used to depict vibranium, superpowers, technology, and royalty. Common people and the populace were alternately depicted as less important and real. Hence, the analysis of compositional

metafunction illustrated the saliency accorded to weapons and combat as compared to nature and peaceful activities. Nature and everyday life were depicted in the film along with technology, weapons, and violence, creating a hybrid of violence and conservation, destruction, and preservation.

Table 23

Black Panther: Compositional Metafunction 1

	Frames	%age
Separation	6	10.9%
Overlap	5	9%
Integration	9	16%
Segregation	6	10.9%
Contrast	1	1.8%
Rhyme	6	10.9%
Emphasis	21	38%

Table 24

Black Panther: Compositional Metafunction 2

	Frames	%age
Given	26	47%
New	23	41.8%
Ideal	10	18%
Real	25	45%
Important	39	70.9%
Unimportant	5	9%

4.3 Thematic Analysis of Scripts

The data for thematic analysis comprised of the scripts of three selected films. The scripts were analyzed for potential themes and pertinent codes. The words and phrases were analysed to identify the themes in the data. The analysis and results were discussed in detail.

4.3.1 Captain America: Civil War

Themes

4.3.1.1 Levity in the face of danger

The analysis of the script revealed the presence and recurrence of the theme of lackadaisical attitude and downplaying of the seriousness of the situation, directly linked with the research questions. Various scenes and dialogues depicted the presence of this theme in the data. The phenomenon started to present itself from the beginning of the film when Captain America and his associates attempted to intercept a terrorist, the word cute used for a car by Maximoff during the altercation referred to the levity of characters in the face of possible violence and destruction. The presence of guns and security referred to as more headache by Romanoff further highlighted this tendency in the aforementioned scene, and the response of Maximoff, I can move things with my mind. Depicts the same vein of thought. When Romanoff showed concern about possible danger, her concern was termed as paranoia (persistent and illogical feeling of danger) by one of the characters. During a potential faceoff, caution dismissed as paranoia exposed the theme of lack of concern towards destruction. Being targeted by a known terrorist was lightly termed as He kind of hates us. These linguistic clues indicate the presence of these themes.

In the middle of the fight, Romanoff was asked to thank a suit instead of the man wearing it and the entire conversation was on the lighter side. Words like cute and pet were used to describe a weapon. In another scene, Vision discussed the catastrophic consequences of their actions and one of the characters described the entire situation in one word Boom. The use of onomatopoeia trivialized the situation and conditioned the

audience to take the whole situation as a joke. On the other hand, Tony Stark related the whole situation of the destruction of buildings and death of civilians to his migraine and called it pain and discomfort and in the very next exchange he joked about coffee grounds, biker gang and bread and breakfast. The scenario of the destruction of a building and the death of several people was trivialized as an accident. During the discussion When Romanoff agreed with Stark, it was taken up as a joke between the two and Stark claimed I win, which took away from the severity of the situation. Language is used for the reduction in the severity of the situation.

In the scene under discussion, Carter talked about working in Terrorism Task Force and Captain America replied sounds fun which reduced the seriousness of working against terrorism. During a fight sequence a dangerous fighter like TChalla was remarked upon as cat, and dude dressed like a cat. The escape of a terrorist was dealt with jokingly and a destructive weapon was referred to as a three-piece, two-button suit. The ultimatum of thirty-six hours was referred to as numb arm and lack of partners was a potential armed conflict was remarked upon jokingly as wheres yours.

The entrance of Barton to rescue Maximoff was dealt with levity when he referred to his visit as disappointing, mentioned his kids and waterskiing. The conflict among Avengers was referred to as going to shit and a request to consider consequences was dealt with lightheartedly. The gear of the Avengers was referred to as this stuff as if it was something ordinary. The attempt to kill was called Kinda tried in a light vein. The possibility of a potential battle and readiness for it was remarked upon as the desire to be active and rarin to go and need for coffee.

He was jokingly called Tic Tac by another character. The non-specific reference to antagonists was something about psycho-assassins. The banter between Iron Man and Spider-Man during a scene of violence was another example of this theme, Its just the new suit... well, its nothing, Big fan, Im Spiderman, thats awesome for a metal arm were words used during the conversation. Captain America was told before an attack that it wont kill but itwont tickle either. The hurt feelings of one of the characters were discussed during the armed altercation. Playing golf and perfect golf scores were brought up while fighting with lethal weapons. Combatants were greeted as buddies before attack

and material of advanced weapons such as wings and enhanced webbing were enquired about during hand-to-hand combat. This stuff was the word used to describe the weapon used by Spider-Man to overpower his opponents. Sorry, my bad and desire to impress were frequently used during combat as if it was just casual banter and not a destructive and violent occurrence. Spider Mans participation in the fight had the sole purpose to impress Tony Stark which reduced the seriousness of destructive activities. The destruction caused by the exploding fuel tanks were dismissed as uh-sorry.

All the fight sequences in the film were riddled with witty one-liners, jokes about 2laws of physics, (people splitting in two, words like tiny dude, really big guy I don't care and shocking and fantastic abilities are a few to quote). References to old films, carbon dating people, the knackered system instead of malfunction, and eyeballing instead of noticing were used to add levity to life-threatening situations.

4.3.1.2 Disregard for traditional authority

Three interlinked and connected themes were concerned with authority, especially the authority of the state and its institutions. These themes were; the uselessness of traditional authority, a disregard for laws and governmental authority, and antagonistic and rebellious attitudes towards authority. The heroes, their associates, and antagonists disliked authority and worked outside legal bounds. The entire contention was that superheroes emerged because traditional authority failed to provide justice against and protection from criminals. This theme had a progression in scripts, starting with the idea that traditional and state institutions failed to perform their assigned functions. The next step was that laws and authority were by-passed by lead characters and eventually these institutions became open to ridicule and hostility from the protagonists.

These themes appeared when Tony Stark Aka Iron man announced a scholarship for students and said, No strings, no taxes... as if taxes were the strings that hindered progress and development. In the very next scene, a character mentioned working for the State Department as boring, implying adventure and excitement as important goals of life, that could not be fulfilled while working for state institutions. When a building along with the people inside it, got destroyed due to the vigilante activism of the Avengers, their right to action got questioned by news reports and governmental agencies. The

violation of International Law and legal authority was questioned in a manner that created a sympathetic feeling for the Avengers because they were trying to stop a terrorist. The subsequent scenes were a debate to either follow the authority or not.

The Secretary of State was portrayed as forceful and not ready to listen to counter-arguments. He represented state authority and law as rigid, non-negotiable, and devoid of emotions and reason. He called the Avengers dangerous, uncaring, and autocratic, claiming that they operated with unlimited power. He was delineated as making autocratic and non-negotiable demands on the Avengers. The perception that scenes having the Secretary of State as a symbol of traditional authority created was that the demands made upon the Avengers were inflexible and unreasonable. Their moral compass was checked enough upon their actions. Ross (Secretary of State) again acted dictatorially, when he refused to provide a lawyer to the arrested members of the Avengers and confiscated their weapons. He refused to accept evidence that indicated sabotage and continued to hold members of Avengers in prison. Iron Man ignored a call for help from the Secretary of State and put him on hold. The entire exchange was meant to be taken as just desserts and hilarious.

The authority of the UNO was disregarded by TChalla when he decided to hide a known criminal from the authorities. Members of the Avengers raised concerns that they would be treated as common criminals, implying they were above and beyond the law. The group that supported the Accords accepted limitations and checks, accepting the authority of the UNO while implying that The Security Council and individual state institutions were not trustworthy, but its run by people with agendas, and agendas change. The word agenda with its negative connotations was used to describe people in international institutions. TChalla expressed the sentiment that he did not like politics stating, Two people in a room can get more done than a hundred.

The legal authority was undermined when TChalla refused to leave the matter of catching criminals to the Task Force and decided to become judge, jury, and executioner, saying, Ill kill him myself. Legal authority was countermanded by its agents when Carter (a member of the Task Force) provided intel to a rebellious Captain America and told him to act before the law. The signing of the Lend-Lease bill by Franklin D. Roosevelt in

1941 was insinuated to have caused a war. Iron Man ignored the governments orders and helped captain America in his quest to stop Zemo. Zemo managed to infiltrate the UNO by using a fake identity and a face mask, which implied incompetence and lack of vigilance on the part of the institution. who knows if the Accords would let him help? This line, and wording used, implied that law hindered needful action and did not allow people to make the right choices. When Barton was told that he broke the law, his response was, La, la, la... which indicated an antagonistic and rebellious attitude towards the law. The Antagonist Zemo expressed disregard towards the destruction of a state and called it a failed state.

The desire to follow authority created a divide among the Avengers and later on the group that rebelled against the Accords was proven right, indicating that legal authority and institutions caused more harm than good and vigilante action by superheroes was necessary and just.

4.3.1.3 Autocratic attitudes

Superheroes displayed autocratic tendencies in their behavior and decisions. Overconfidence in the abilities they possessed gave rise to autocratic tendencies. They tended to make decisions for others without their consent, imposed their will on others. They gave ultimatums instead of choices and tended to avoid negotiations. These tendencies grew out of the overconfidence that they knew better than others and were righteous when others were not.

TChaka, being a king, displayed autocratic tendencies throughout the script. He clearly stated his skepticism for democratic decisions, saying, Two people in a room could get more done than a hundred. He refused to allow the Taskforce to arrest the man who killed his father, stating, Ill kill him Myself. His desire to take autocratic, extreme action and use of reflexive pronoun indicated that he considered it his right to take unilateral action. Similarly, Iron Man displayed the tendency to make decisions for others and refused to consult them about those decisions, believing his choices to be better than their self-determination. During the discussion regarding the Accords, he made his decision and told everyone else to fall in line, There's no decision-making process. We need to be put in check! Whatever form that takes, I'm game. He confined Wanda

Maximoff to the compound, without her consent and declared, multiple times, that it was for her good. She's fine, there's worse ways to protect people., I'm doing what has to be done. Rescuing Wanda from a place she doesn't even want to leave.. All these instances portrayed his autocratic attitude. He forced Spider-Man to join him by threatening to reveal his secret to his Aunt.

Vision refused to let Wanda choose her path and she had to use force to exercise her right to choose. Secretary Ross gave ultimatums to Avengers and Iron Man repeated the same attitude with Steve Rogers and his associates. The analysis of the data provided plenty of codes that portrayed this theme.

4.3.1.4 Destruction to stop destruction

Destruction, violence, and use of force, to get desired results, was not peculiar to the villains, superheroes used these elements to stop the villains, and the resultant idea that emerged indicated that the use of force and violence was justified if the result was to stop the wrongdoers. The analysis of the data indicated that superheroes struggled to achieve peace for the world but the achievement of peace required the use of force and violence on the part of the heroes. Furthermore, the Protagonists treated violence and destruction as part of the job that needed to be done, as a necessity.

King TChaka mentioned the proclivity of superheroes towards violence and destruction and called it, the indifference of those pledged to stop them. Secretary Ross questioned Avengers regarding this tendency saying, Who, frankly, seem unconcerned about what they leave behind. Words like indifference and unconcerned indicated that superheroes cared more about the defeat of the villain than the collateral damage their actions caused. Vision, in his analysis, clearly stated that the emergence of the Avengers and world-ending events were interlinked as the Avengers might be responsible for the destruction and crises. Tony Stark admitted to the fact that they were responsible for the death of innocent people, saying, We dropped a building on him while we are kicking ass. The term kicking ass (something impressive or powerful) indicated that show of power was an important aspect of their activities. The investigation of a terrorist attack was termed as going to work by Sharon Carter, creating the perception that acts of destruction were a matter of routine. Captain America clearly stated that saving people

was an attempt in which at times they failed and failure needed to be accepted. This job... We try to save as many people as we can. Sometimes that doesn't mean everybody. But if we can't find a way to live with that, next time... maybe nobody gets saved. Peter Parker proclaimed that all the acts of violence and use of force by him happened because he wanted to Make the world a better place.

4.3.1.5 Use of military vocabulary

Machoism and the use of combat and military terms were other themes present in the script. Words created a powerful and lasting impact and the use of military and war vocabulary built an atmosphere of action and combat. The usage may pre-condition viewers towards acceptance of the necessity of aggressive action and acts. Words like, soldier, target, hostiles, payload, orders to shoot, perimeter, terrain, breach, civilians, kill squad, and combat missions, help create a martial atmosphere, where soldiery and violence became expected and accepted. The Avengers used the word hostiles for criminals which was a term used in martial circles, Maximoff used the expression, I'm reading the terrain, instead of simply saying that she was considering the circumstances. Containment instead of jail was used to indicate escaped criminal, recruit (a military term) was used to refer to an ally. The use of language associated with armed forces signified the proclivity of the characters to treat and be treated as men in action rather than normal, law-abiding citizens.

4.3.1.6 Otherness

The centrality of human beings, individualism, and feelings of otherness and separation from other people were themes that are present throughout the data. Us vs them, individualistic stances, feelings of alienation, and being different from others were common among the superheroes in the script. Identity crises were another theme that emerged due to feelings of alienation and being different. These themes were directly linked with the research questions as they precluded the tendency to consider humanity superior to the planet and justification of destruction as necessary for the survival of humanity.

Alienation and otherness emerged from the realization of being different from people due to the superpowers that these superheroes possessed. Maximoff's assertion on

her superior abilities, I can move things with my mind., News reporter's proclamation of enhanced individual, for Wanda Maximoff, Ross statement that, You fought for us, Wilson calling the rest of the world as they, How long is it gonna be before they LoJack us, were all instances of the feelings of otherness and alienation. Captain America asserted that the safest hands were the hands of Avengers, he refused to sign the accords and chose individualism over collectivism. Carter quoted her Aunts advice to stand against the world, Even if the whole world is telling you to move... it is your duty to plant yourself like a tree. TChalla chose to go his way to pursue criminals, using I time and again to indicate that individual action is better than collective action. At one point he said, Two people in a room can get more done than a hundred. Vision, Parker, and Maximoff went through identity crises because of the abilities they possessed. They chose individual actions because they were different from others. Our side, the same side, them, their, us, and we were frequently used in the script to indicate otherness and individualism within the script.

4.3.1.7 Superhero the savior

Another theme relevant to the Research Questions was the portrayal of the superhero as the savior, who saved the day when all else failed. As the savior, the superhero fought the villains and prevented mass-destruction while, causing plenty of damage to property, as things went wrong and damage occurred despite his/her best efforts. At the same time, the personal cost of being a savior was highlighted as the superhero sacrificed family time and personal relations and got treated like a criminal by the legal authority. The condescension of inferior things came as a corollary to being a superhero and an enhanced individual. This theme generated the perception that superheroes saved and protected humanity from greater harm and the resultant destruction was not only unavoidable but expected.

Steve Rogers pointed out that despite their best efforts they failed to save people at times and that failure should be accepted. He asserted at another instance that the purpose of the Avengers was to save the world, The Avengers are formed to make the world a safer place. I feel we have done that. He volunteered to go after Winter Soldier as the Savior, to protect others from harm, even when he was told by the authorities to stay away. Tony Stark told Secretary Ross that only Avengers could protect the world, You

gotta let us bring them in. He expressed the sentiment that despite personal cost he had to protect the world, using verbs like had to, don't want to, Gotta let us, etc. indicated the necessity of their role as savior. The desire to have Hulk (another superhero) to help them in a fight, indicated that only superheroes could save the day. Barton sarcastically pointed out that Iron Man believed that he was better than everyone else, He sees all! He knows what's better for you. Captain America made a promise to Iron Man that he will help him if required, I promise you, if you need us, if you need me, I'll be there.

Tony Stark, ridiculed Spider Mans costume as inferior because of his lack of resources, retro tech, thrift store, salvation army, onesie, and Can you even see in these, are the words used by him to describe the tools owned by Spider-Man. He called him Spider... ling, crime-fighting spider and spider Boy, even though he knew he was known as Spider-Man. Ling and Boy were used to indicating he was young and inexperienced and needed mentoring. He told Spider-Man that he would provide a complete upgrade because Spider-Man needed it. Similarly, Iron man told Secretary Ross that traditional forces would not work and the government needed the help of enhanced individuals. The feeling that regular forces (police and military) were inferior, created the tendency to perform individual actions of violence and destruction.

4.3.1.8 *Absolution from guilt and denial of responsibility*

The tendency to deny responsibility and absolve the superheroes of the guilt regarding their actions was a prevalent and relevant theme in the script. The destruction of property and death of people that occurred due to their actions was either glossed over or provided absolution in the script. The characters, at times, denied responsibility completely, putting it on the government or villains. The questions and sentiments of responsibility and guilt were brought up in a way, that convinced the characters and viewers that their agency in the action was either involuntary or necessary.

Iron Man offered scholarships to all MIT undergraduates as a means to absolve himself of guilt, regarding his actions saying, Plus, it helps ease my conscience. When Maximoff took responsibility for the death of civilians during a mission, Captain America convinced her that it was not her fault, they both attempted to take the blame, to absolve each other from guilt, and in the end, Captain America claimed it to be a part of

their job, as defenders of the world. When the Avengers were confronted regarding the destruction caused by their actions in New York, Washington DC. Sokovia and Lagos, with Sokovia being the worst example, as an entire state got destroyed (blown to pieces) as a result of the choices made by the Avengers, Captain America countered that the Avengers had made the world a safer place. Vision deduced a co-relation between the Avengers and potential world-ending events, but Captain America refused to accept it. He told Tony Stark that failure to protect lives did not mean that they should stop, Tony, someone dies on your watch, you don't give up.

Tony Stark took responsibility for his actions and signs the Accords, but he was proven wrong later on in the film. Wanda Maximoff was told by Barton not to mope and take action. Bucky Barnes accepted responsibility for his actions, but it was pointed out again and again, that it was not him, but the villains who had control of his mind, What you did all those years... It wasn't you. You didn't have a choice. Tony Stark refused to accept responsibility for the damage that occurred to property and people during his fight against Captain America. He told Barton that he broke the law but Barton behaved childishly and denied responsibility. When Iron Man finally, admitted that he was wrong, Wilson commented, Wow! That's a first. This indicated that acceptance of faults or failure was not common for superheroes. He told Captain America, Could be your story's not so crazy. Maybe. The use of words like could be and maybe, when he knew that Captain was right, indicated that even in the face of evidence, superheroes tended to avoid admittance of responsibility.

4.3.1.9 Vengeance as motivation

Vengeance motivated both villains and superheroes. Personal grudges and payback motivated the majority of the action in the film. Zemo and Rumlow (the villains) were after the Avengers because of personal grievances, and the loss of innocent lives and destruction of the landscape did not bother them in the least. TChaka went after Winter soldier, to avenge his father's death. He refused to acknowledge the legal authority and took action to avenge his father. Tony Stark broke away from Captain America and attempted to kill Winter soldier, to avenge his mother. The name that the group of superheroes chose for itself was The Avengers, meaning they wanted to avenge the world. Thus, vengeance as motivation was an important theme in the script.

The instances that highlighted this theme were aplenty in the script. Rumlow attacked Captain America, saying, This is for dropping a building on my face. A mother wanted the death of her son to be avenged, declaring, Who's going to avenge my son. Zemo declared that because he had lost his family the Avengers had to lose everything too. When Captain America pointed out that Winter Soldier was not the agentive factor behind his parents' murder, Iron Man replied, I don't care. He killed my Mom., implying that reason and justice lost their value in the face of personal grievances. TChaka aptly remarked in the end, Vengeance has consumed you. It's consuming them.

The protection of the environment often required selfless action and the message of personal motivation as supreme above all else delivered a message that appropriation of natural resources for personal gain is acceptable.

4.3.1.10 *Technology*

Advanced and futuristic technology and reliance on that as a solution to every problem was another theme that was recurrent and frequent in the script. With the presence of the right technology and enough money to develop that technology, any problem and conflict could be resolved, which was the perception that the film tended to develop. This theme was directly linked with research questions as it highlighted the tendency to gloss over the destructive effects of human actions and helped maintain the perception that environmental issues would be resolved in the future with the help of technology and philanthropic billionaires.

The analysis discovered various references to technology and its supremacy. For instance, instead of the command to provide the ability to see, Give me X-ray., was the demand made. The antagonist was after advanced technology of mass-destruction namely, a biological weapon, and the threat of advanced and dangerous technology was countered with equally advanced and lethal technology. Weapons having advanced technology were treated as characters or pets with names like Friday (For the super-computer owned by Iron Man) and Redwing (For the winged costume worn by Sam Wilson). Iron Man, as head of Stark Industries (A multinational business), approved and funded all the scientific projects of students and urged them to change the future saying, reframe the future insinuating that only technological advancement could change the

future. In another instance, Iron Man was seen using Binarily Augmented Retro-Framing or BARF (A funny acronym for an advanced and complicated tech) to re-live his past. He called it very expensive and advanced technology to purge the traumatic memories but he built it anyway because he had the money. He referred to his headache as electromagnetic caused by his experimentation of BARF on himself. The entire conversation glossed over the fact that unsupervised experimentation with the human brain could lead to harmful consequences. Furthermore, the money spent on a billionaire's whim could have been used for something beneficial to humanity.

Captain America referred to his superhuman abilities given to him by scientific experimentation when he mentioned his stay in ice for decades, an ability that distinguished him from mere humans. The portrayal of an enhanced, synthetic life form named Vision as likable and helpful endorsed the theme of technology as a solution to problems. Vision was shown as the voice of reason and was proven right time and again, validating the concept that higher technology could solve problems. Suits made of Vibranium (an imaginary advanced metal) were discussed as if they were the norm. Reliance on technology was depicted when during a crisis Romanoff asked Tony Stark about his suit, Tell me you have your suit perpetuating the idea that advanced tech was necessary to handle crises.

Iron Man conversed with his super-computer throughout the film, having witty exchanges and friendly banter with it, giving saliency to AIs and their benefits for humanity. Super soldiers, the result of a serum, were mentioned as a threat and two super soldiers elected to fight them as mere humans were unable to fight that type of enhanced individuals. It endorsed the theme of technology as a solution to the problems caused by technology. Scans by satellites (Biometric, facial, etc.), upgradation of superhero armor, Quinjets (Advanced aircraft equipped with unheard-of technology) were a norm in the dialogues, treated as normal subjects of discussion by the characters. Metal arms were praised, Synthetic carbon-fiber wings were remarked upon as cool and something to aspire to, and artifacts not obeying laws of nature were admired in the data.

Advanced technology was defied with the help of more advanced technology and the maneuver was discussed in a humorous vein. Superhuman life span was discussed by

Captain America and his friend in passing and Iron Man used advanced Artificial Intelligence to combat Captain America. The spinal damaged and subsequent paralysis of James Rhodes were resolved with super-tech from Stark Industries and the entire process was portrayed as a comic banter between Rhodes and Stark, where Rhodes demanded AC in his cyber armor and legs. All the heroes and the majority of the antagonists had enhanced abilities and weapons of mass destruction due to superior technology.

4.3.2 Thor Ragnarok

Themes

4.3.2.1 *Levity in the face of danger*

Data analysis revealed codes that expressed an attitude of frivolity and a tendency to make jokes about violent, destructive, and life-threatening situations. Roundabout arguments, lackadaisical remarks and understated vocabulary to reduce danger to a laughable and undermined scenario were the key tendencies revealed by the analysis. The script began with the treatment of a very dangerous situation as a laughter-inducing interlude by the protagonist (Thor). Expressions like Oh no! It's a long story, some magic, colourful Infinity Stone things (For an intergalactic level weapon of mass destruction), Son of a bitch, Oh hang on, give it a second etc. set the tone for the whole film from the beginning. Thor made fun of Surtur's crown (that can destroy Asgard) as a big eyebrow, replacement of an item like a crown with eyebrow not only induces laughter, it reduces the severity of the might and power of the weapon known as Surtur's Crown.

Thor explained his plan of killing Surtur in a hilarious and comic vein, reducing the severity of the destruction involved in the scenario. When Thor and Dr. Strange met for the first time, they both behaved in a way that glossed over the fact that Dr. Strange's behavior was autocratic, turning his actions into hilarious, rather than offensive.

The arrival of Thor on Sakaar (a strange planet) right after his father's death and his capture and enslavement were turned into farcical rather than momentous and grave. The slavers called their captive either fighter or food comically indicating the law of the *survival of the fittest*. Thor's lack of powers, in captivity, was joked upon as having

sparkles rather than *thunder*. The word, *sparkles* implies glitter or flicker, something weak and superfluous, whereas, the word *thunder* carries the connotations of power and strength.

The murder of an individual was turned into an absurd and diverting interlude as The Grandmaster announced, You are officially pardoned... from life., the play upon the word *pardon* diminished the serious to ridiculous. Thors loss of his hammer was commented upon with sexual innuendos and the entire incident was turned into ludicrous. Yeah, same. Hulk like fire, Thor like water. The comparison of water with fire as similar created a humorous effect that detracted from the seriousness of the situation. *Loki* was called *lackey*, which meant servant, at a point when Valkyrie and Loki were in a life and death situation. Thor's hilarious refrain of *Sun going down* diffused the seriousness of the Hulk/Benner dilemma. Korg and Meik provided comic relief in extremely volatile and destructive situations. The hilarious refrain of *Its My Birthday!* during a deadly battle for survival created an impact of lessened intensity for the audience. Even the destruction of an entire planet (Asgard) was remarked upon humorously by Korg.

4.3.2.2 Otherness and autocracy

The propensity for *autocratic attitudes* and the perception of *otherness* were key themes, highlighted through the analysis of the codes. These themes were a result of certain attitudes and ideas, such as an inflated ego, overconfidence in the abilities possessed, entitlement as elites due to the supernatural powers and/or financial and political status, and a feeling of being important for the world. These ideas gave rise to certain behaviors, such as pride in being different from others, lack of respect for free-will and personal space of others, and a penchant for making autocratic and unilateral decisions. The desire to be recognized and acknowledged created a perception that put the superheroes in a separate category from others.

An evaluation of the codes exposed an abundance of such codes that existed in the data. First, let us discuss the behavior of Thor, the main protagonist. He had a conceited, patronizing, and boastful attitude towards every problem and situation. He called himself a hero many times in the script, I'm a bit of a hero., That's what heroes do. He mentioned his accomplishments on various occasions. Statements like, Saved the planet a couple of

times., I am Thor, son of Odin., Strongest Avenger, God of Thunder, were uttered by him on various occasions, which showed that he considered himself the strongest, above humans and a savior. He tried to belittle Doctor Strange by saying, Why should I care? claimed to have the ability to *handle* Loki, while, their history was replete with his inability to control Loki. When he was informed that he could win his freedom back defeating a champion, he immediately, announced that he would defeat the champion. This proclamation highlighted his overconfidence in his abilities as he made this claim, without the knowledge of the identity or powers of his opponent. He had pride in his hammer, claiming that it was made from this special metal from the heart of a dying star. Words like special and heart of a dying star indicated that he considered himself and his possessions to be unique and exceptional. He exhibited a proclivity for making demands and took arbitrary decisions for others. My hair is not to be meddled with., You shall not cut my hair... lest you feel the wrath of mighty Thor., We must prevent Ragnarok., sure they love me there. Demands with *shall* and *must* and claims like mighty Thor proved that he had an autocratic temperament.

The autocratic tendency was not peculiar to Thor; other characters portrayed this tendency as well. Odin, Hela, Valkyrie, Grandmaster, and Dr. Strange signaled this propensity. Odin locked Hela in a dark Realm because of their disagreement, Hela declared her right to rule all the worlds, Valkyrie captured and sold people as slaves, for money. Grandmaster enslaved people and used them in Gladiator like sports and Dr. Strange kidnapped Loki and Thor, made Thor sit down and drink with the help of his powers, and plucked his hair despite his refusal.

Identity crises and desire to be acknowledged was apparent in the codes retrieved from the dialogues of Loki, Hela, Skurge, and Hulk. They expressed a desire to be recognized and admired. Skurge boasted, Behold... my stuff. here the use of the possessive term *my* indicated his desire to own things, and the word behold conveyed his craving to impress others. Don't you remember? I'm Skurge. The desire to be known and remembered was apparent in the words he uttered. I just want a chance to prove myself, the desire to prove his mettle was indicative of his desire to be recognized and admired. Hulks case was even more informative, as he owned two separate identities and personalities, and each personality wanted to assert its existence and be recognized. Hulk

disparaged Benner and Benner does the same to Hulk. Loki desired to be acknowledged by his family and people. The Tragedy of Loki and You are in desperate need of leadership were the codes that depicted this theme in Loki's behavior. Hela's need to be recognized and feared was apparent from the start, she called herself, The Firstborn, The Goddess of Death, Your Queen and warrior. She got angry when people failed to recognize her. The themes thus discovered showed direct relevance with the Research questions.

4.3.2.3 Destruction to stop destruction

Violence and destruction were the mainstays of the film. The dialogues and attitude depicted this inclination in abundance. The analysis of the codes, discovered through thematic analysis of the data, revealed that the main aim of the protagonists was to stop the intended destruction by the villain/s, but they achieved this end via the use of violence and destruction. Victory and glory were achieved due to the use of violence and destruction. Warriors were treated as elites and the prowess in battle was depicted as a badge of honour. Adjectives of power and strength were frequently used to describe heroes, villains, and weapons. Death was glorified as a matter of honour for heroes. Violence was either treated as necessary and glorious or spectacle and sport. War was depicted as a necessity, to create peace.

The name of the film *Thor Ragnarok* in itself depicted death and destruction, as according to Norse Mythology *Ragnarok* was the prophesied destruction of Asgard (the Realm of Norse gods). Time and again, Thor mentioned his dream of seeing Asgard burning and destroyed, up in flames, falling to ruins were the expressions used to describe it. He used the word *chaos* to explain the situation of the Nine Realms. Chaos connotes the meanings of utter confusion, unpredictability in the behavior of a complex natural system, chasm, and abyss. All these connotations are related to destruction, violence, and disorder. The abundance of such words from the onset of the film created an expectation of destruction that decreased the chances of, deeper impact of the destruction of a planet, from reaching the audience.

Thors intended and acted upon solution, to stop Ragnarok, was to cause *death and destruction*. He told Surtur, all I have to do to stop Ragnarok is rip that thing off your

head., But it looks like ... and stash it away in Asgard's vault. The response to violence in these films was more violent. He used the threat of his hammer to make Loki help him find their father. The prescribed way out of slavery, suggested to Thor, was to fight and defeat Hulk and he readily agreed to that. The Grandmaster asks his people to hunt down Thor and the result of this command was a catastrophic and deadly battle. To save the people of Asgard, Thor, and Loki caused *Ragnarok* (the destruction of the planet), claiming it to be the only way out. Surtur destroys Asgard... so that our people can live. The inevitability of the destruction of a planet was the central theme of the film. *Ragnarok* was the prophesied death of a planet that could not be stopped. You cannot stop it., Surtur's crown. It's the only way.

It was stated in the film, in various instances, that fighting and destruction were not only inevitable, oftentimes, but they were also the only recourse to a problem or situation. Heroes had to cause destruction and fight battles because it was inevitable and peace could only exist because they fight. The planet of Asgard was depicted as the source of strength for Hela, so it was necessary to destroy it to destroy Hela.

4.3.2.4 Superhero the savior

Superheroes, in the film, were depicted as the savior of humanity, without whom the world would not survive. The codes unveiled that superheroes considered the defense of others as their responsibility and the hero's code, which they believed in, dictated that fighting was the job of a hero, and shirking from a battle was not heroic. They tended to act as watchdogs for humanity. Weapons, in the script, were treated as something to be proud of, to be acquired, and cherished. The more destructive a weapon was, the more regard and respect it got.

The analysis showed that Thor provided the reason behind his actions as, that's what heroes do. He declared himself a hero at the beginning of the film. Loki, in his play, declared himself the savior of Asgard and at the end of the film he declared, Your savior is here. As a hero, Thor considered it his duty to protect people and proclaimed, many times, that people need me, as his *raison d'état* of going back to Asgard, its destruction, and his choice to fight and cause destruction. Heimdall and Odin both implied and proclaimed that people needed Thor. The need of the people, for their hero, implied that

they needed a rescuer and savior and they were incapable of self-defense, even collectively. The word need was repeatedly used in the script to describe the people of Asgard who could not defend themselves on their own and needed their superhero. Thor called hulk powerful and useful regarding his ability to fight evil beings. He decided to face Hela to protect people, even though, the chances of his survival were slim. Banner chose to transform into Hulk, to protect people, even though, he knew that he had little chance of turning back to his human self.

Weapons like Thor's Hammer, The Tesseract, Surtur's Skull, and The Eternal Flame were revered and coveted by villains and heroes alike. The possession of superior weapons was portrayed as a matter of pride. Thor missed his Hammer (a powerful, celestial weapon) and described it reverently, sketching its unique qualities with pride. Korg compared the loss of the hammer with the loss of a loved one. Skurge brandished his guns with pride and reverence as Des and Troy, declaring them weapons of destruction. The Valkyrie and their swords (Dragon Fang) were referred to as great warriors and as the famed sword and were paid homage to. Thor declared The Valkyrie a traitor for her unwillingness to become part of a deadly fight, declaring it her duty to defend The Throne. Hulk was treated as a venerated weapon by The Grandmaster. Dr. Strange declared that he kept, a watch list of individuals and beings from other realms that may be a threat to Earth.

Thus, the role of savior and defender was taken very seriously by the superheroes and they would cause death and destruction to fulfill their role.

4.3.2.5 Ambiguous moral code

Thematic analysis of the film revealed that led characters were portrayed as having an ambiguous moral code, with blurred lines between right and wrong. They were depicted as demanding help and favour in return for the same. The superheroes made deals to help each other, instead of doing the right thing for the right reasons. Mercy and compassion were contingent upon submission and denied if the receiving person refused to comply. Heroes used treachery and broke trust if it helped them to achieve their goals. They not only deceived villains but other heroes and people on the right side of the line

as well. Lying, deceiving and cheating were considered clever and genius, if they helped achieve the desired goals. Hence, the film blurred the lines between right and wrong.

Skurge declared Heimdall a fool for not taking advantage of the access to all the realms that he had, he joined Hela, killed many people, yet in the end, sacrificed himself to save the people of Asgard, creating a confusing image of a character. Dr. Strange helped Thor only when he agreed to take Loki back as soon as he found his father, to this Dr. Strange replied, Great. Then Ill help you. Soldiers of Asgard demanded surrender from Hela in return for mercy. The Grandmaster, his enslavement of people, his dogfight like a contest of champions was treated in a comic vein. He declared the enslavement of people in a humorous way that was intended to induce laughter. Thor was eager to fight and beat an unknown individual to earn his freedom, at no point, during his stay on Sakaar, he even thought of helping the enslaved people on the planet. In the end, he helped them cause a revolution, only to create a diversion for his escape, without caring about the consequences of the revolution for the slaves left behind.

Hela revealed that Odin was not the benevolent king everyone thought him to be. He was a brutal conqueror, who subjugated people of the Seven Realms and then hid all the evidence of his actions, including his daughter. Hela remarked about him, Odin... proud to have it... ashamed of how he got it. Loki was the epitome of treachery, as a god of mischief, yet his actions were depicted in a way that made them look acceptable. He betrayed Thor multiple times, plotted against Odin, planned to deceive and overthrow The Grandmaster (his benefactor), yet like Skurge, saved the day by helping in the end, and the misdeeds were forgiven as nothing. Korg found blood and hair on weapons and his only concern seemed to be that they were not clean.

Thor offered to help Hulk, in return for his help to free him. When he talked to Hulk, he proclaimed preference for Hulk and dislike for Banner, but later on, made a complete reversal and told Banner that he disliked Hulk. Throughout the script, the moral code stayed ambiguous, blurring lines between good and bad, right and wrong.

4.3.2.6 Vengeance as motivation

Vengeance acted as a strong motivation for villains and heroes alike. Personal grievances motivated characters to either take action or quit. Valkyrie left Asgard for

personal reasons, refused to help Thor due to personal grievances and in the end, decided to help him, to get revenge from Hela. She stated, So, if Im gonna to die, well... it may as well be by driving my sword through the heart of that murderous hag. Thor chose the name The Avengers for his team because all the members of his team sought revenge. The reasons behind actions are as important as the actions themselves and vengeance as the driving force takes away from the concept of responsibility of human beings towards others, including the environment and the creatures that share that environment with them.

4.3.2.7 Absolution from guilt

The codes in the data depicted a tendency to avoid responsibility, blame others, and absolve each other from guilt regarding the destruction caused by their actions. There was a general inability to accept loss and defeat. These tendencies were depicted either with humour or justification. The intended outcome was that audience would perceive these proclivities as acceptable. Thor admitted that he made mistakes saying, I make grave mistakes all the time. Everything seems to work out. He denied being dumped by his girlfriend.

Thor and Odin both absolved each other by claiming to have failed the other. Thor blamed Loki for Odin's death, even though, it was a choice made by Odin himself. He told Hulk that he won a fight against him, even though, in reality, he had lost the fight. He felt guilty about the destruction of Asgard saying, What have I done? But others were quick to absolve him, stating that he had no choice in the matter. Hela revealed the fact Odin used death and destruction to build his empire and later on erased all evidence of his misdeed. The Grandmaster blamed Thor, Valkyrie, and Loki for the escape of Hulk when in reality Hulk chose to escape on his own. The Grandmaster used euphemisms like, prisoners with jobs for his slaves.

The proclivity to avoid blame and guilt reduced the importance of actions and their consequences, especially, towards place and environment.

4.3.2.8 The beauty of nature ignored

The analysis of the script revealed that there was a general disregard of nature and natural laws. The importance and beauty of the place were often disregarded. Characters

with super-natural abilities abound the script. Places were allowed to be destroyed without concern. Thor defied nature and natural laws with his hammer that spun and returned to Thor and no one except Thor could wield it. It was capable of travel through space if Thor willed it. Surtur could regenerate after death by using Eternal Flame when the nature of fire is to burn and not to regenerate. He grew larger than a mountain upon rebirth. Loki not only transformed himself into different people and animals, but he could also do the same to other people including Thor. Dr. Strange used time and space defying portals to travel from place to place. Thor could produce thunder and lightning. Sakaar, a planet, defied the laws of time and allowed its inhabitants to live for thousands of years. There were living beings made of rock and jelly-like substance. Heimdall could see and speak with Thor across galaxies without using any instrument.

Place acquired less value than people. Odin mentioned the beauty of the place around him but Loki and Thor ignored it. Odin told Thor that Asgard as a place had no value and if the people of Asgard survived they could make another place their own. When Asgard was destroyed, the lines uttered by Korg induced humour instead of horror. Heimdall told Thor that the survival of people was more important than the survival of a planet. Hela, as an evil being, drew her powers from Asgard (a fact mentioned repeatedly). Linking evil with a planet generated the sense that places could be bad or they could strengthen evil. The destruction of Asgard, as a fact, was established from the beginning and accepted as inevitable in the end. The acceptance of the destruction of a planet created the idea that places and ecologies were bound to be destroyed and the survival of people was all that mattered.

The script of the film implied that places could be re-built after destruction, inducing the sense that it was okay to allow the destruction of places.

4.3.2.9 *People as things*

There appeared to be an endorsement of the idea of ownership of people. Various characters, in various instances, treated others as less than human or as objects to be traded. The analysis revealed that this attitude was common among villains and heroes alike.

Dr. Strange treated Loki as a liability and told Thor to handle him. Loki's protest in this regard was dismissed without comment by Dr. Strange and Thor. Thor was treated as an object by various characters on the planet of Sakaar. He was called food, something special, It and something. This usage indicated the underlying perception of people as objects to be used at will. The Grandmaster called his captives property and the entire situation was depicted humorously which led to decreased indignity towards this treatment. Neither Hela nor Thor consulted the people of Asgard concerning the destruction of their homes and planet. They were treated as subjects, subjected to the decisions of their superiors. People were not only called weapons, things, slaves, and beasts they were treated as such.

The propensity to treat sentient beings as objects diminished the regard for their well-being and freedom of choice. The attitude of disregard led to a general acceptance of appropriation. If the appropriation of people could be ignored then the appropriation of places and ecologies could be ignored as well.

4.3.3 Black Panther

Themes

4.3.3.1 Levity in the face of danger

Frivolity, lackadaisical attitude, and propensity to joke about destructive and deadly situations was the proclivity displayed in the data. Every combat situation and armed conflict were presented with these tendencies. The word freeze was repeatedly enunciated during a potentially dangerous situation while killing people (criminals). TChalla was told not to freeze during the fight and his tendency to freeze in front of his beloved was highlighted during and after the scene to detract from the severity of people being killed. Before his coronation as king, TChalla and his family engaged in jokes and banter despite the immensity of the occasion. Black Panther and his sister joked about sandals before a mission to capture an elusive terrorist. During the mission, he and Nakia continued to joke about irrelevant things. Okoye (a member of the Black Panther squad) was worried about her dress during the mission.

The interaction between Ross and Klaue, for the exchange of a weapon, was full of witty rejoinders and references to music. The subsequent chase and destructive events were full of sentences like, Lets have some fun., You show off., and orders to play music during the destructive altercation. The arrival of a royal family as refugees, the capture of the country's power by a terrorist, and the death of a king were dealt with levity and jokes. Examples were, I'm kidding., I will feed you to my children., Shoot them down, genius.

4.3.3.2 *Autocratic tendencies*

The analysis revealed the theme of autocracy in the data. The role of the hero as a protector gave rise to autocratic tendencies. Matters of life and death, the future of a nation, even the future of the world was unilaterally decided and the subjects (people) were expected to follow these decisions blindly. Ultimatums and orders were preferred instead of choices and negotiations. Rulership of a country was transferred through blood rights and armed engagement in the form of a contest. The will of people and their right to choose their ruler were ignored. The implied impression that emerged from the story narrated at the beginning of the script was that people gave up their right to choose to have peace.

Klaue justified his act of robbery and murder because the item in question was taken by force during the colonial era. The King of Wakanda disregarded the advice of his advisers and decides to go on a mission abroad. Agent Ross and Black Panther, autocratically, told each other to back off and refused to negotiate. Killmonger decided to attack the world and his orders were obeyed, without question, because he was the king. It was implied that death was preferable to slavery but the same characters who implied this sentiment, attempted to enslave others.

4.3.3.3 *Vengeance as motivation*

The evaluation of codes foregrounded the theme that the motivation behind various acts was a desire for vengeance. Personal outrage and offense persuaded action or inaction in the data. The impulse to avenge acted as a motivation for various characters. Revenge, in the data, occurred on many levels and it was expressed through violence and

treacherous actions against others. Vengeance was presented as a natural and justified response to grievances.

The desire for revenge prompted MBaku to seek Klaue and when his king failed to do so he decided to ally with his opponent. Killmonger spent his entire life in search of vengeance. He claimed to have become a prolific killer to seek revenge for his father's murder. His sense of being wronged extended to the whole world and he expressed a desire to destroy the whole world in the name of revenge. Black Panther, as a hero, exhibited tendencies of forgiveness and attempted to compensate for the grievances but failed to do so.

4.3.3.4 Secrecy, lies to cover misdeeds

Secrecy and concealment of misdeeds were recurrent and important themes presented in the data. Lead characters presented a façade of perfection to family and the world and hid anything that might darken their pristine image. The film started with the story of Wakanda, a land of marvels, whose inhabitants chose to hide their knowledge and prosperity from the rest of the world and allowed the world to suffer when they had the means to alleviate the suffering present in the world. The Wakandans vowed to hide in plain sight, keeping the truth of their power from the outside world., this desire to hide their power from the world led to their isolation and inability to help humanity.

King of Wakanda sent spies into other countries and spies to spy on those spies, revealing that there was a lack of trust in his people. He told his brother, Did you think that you are the only spy we sent here. He ordered his soldiers to hide the murder of his brother, that he committed, and chose to leave his kin, a helpless child behind, to conceal his guilt. Zuri tried to justify this act by saying, We had to maintain the lie., revealing that the people idealized as heroes chose murder and falsehood over truth, honesty, and compassion. He was the truth I chose to omit., was the reply that TChalla received when he questioned his father about his lies. The word omitted decreased the atrocity of abandonment of a child as a mere truth that got excluded and not as a person that got abandoned.

The interaction between Ross (American Agent) and TChalla (King of Wakanda) revealed that secrecy, spying, and falsehoods were the norms in the world of politics and

countries hid their activities from each other. Furthermore, countries helped each other and kept each other's secrets when it benefitted their agenda. The analysis of the data revealed that this secrecy and omission was not only highlighted, but it also got questioned as wrong and unethical by the lead character.

4.3.3.5 Importance of strength and power

Analysis of the data identified power and strength as central to the narrative. Power equated to authority. Stronger people got to rule and less strong obeyed their authority. Strength and power were portrayed as essential to get respect from others. Codes indicated that war was depicted as integral to human culture and present since antiquity. The use of force was illustrated as the preferred choice to solve issues and a solution to various problems. The co-existence of equally powerful entities and countries was depicted as impossible. There was always a clash of authority.

Vibranium was delineated as the strongest substance in the universe, coveted by everyone. Strongest was used to describe this metal, the use of the superlative degree of adjective gave this substance the highest possible value. This substance changed plant life around it. The depiction of a substance to alter nature as the strongest indicated that strength and power could change nature and the environment and it was natural for nature to bend under the will of the strong. The warrior with, superhuman strength, speed and instinct became king, implying that strength and power were essential to rule. There were references to colonization and plunder of Africa, by powerful nations, as a natural course of action. Nakia implied the need for strength to help and protect when she said, Wakanda is strong enough to help others and protect ourselves at the same time., suggesting the idea that power was necessary for help and protection. NJobu and Killmonger repeatedly implied the need for weapons for suppressed people. They indicated that the military might was essential for freedom and equality of rights. All over the planet, our people suffer because they don't have the tools to fight back.

War was portrayed as an integral part of human culture. The story of the beginning of the world, narrated at the beginning of the film stated, The tribes lived in constant war with each other. Succession to the throne of Wakanda was decided through combat till yield or death, depicting military powers as the main criteria for a ruler.

Okoye threatened to impale Ross for touching her king, displaying a tendency to use force unnecessarily. The introduction of Killmonger by Agent Ross revealed that the CIA trained agents to destabilize other countries, assassinated their rulers and caused chaos in the world. These actions were stated in a matter-of-fact manner. Killmonger was supported by the Wakandan military in his attempt to attack and conquer the world and the heroes used the military might of the Jabari Tribe to defeat him. TChalla questioned this approach and stated that You will destroy the world.

The script depicted a clash of authority in various instances. MBaku challenged the authority of TChalla to rule, WKabi questioned TChalla regarding his decisions, Agent Ross and TChalla continued to challenge each other throughout their encounter with Kloue. It was revealed that King TChaka lied to the United Nations. Killmonger, not only challenged TChalla for the position of the king but defied tradition and burnt the sacred plant of his country. NJobu challenged the authority of his brother as king and paid the price with his life. Soldiers of Wakanda chose sides and fought against each other. The themes of power and strength were directly linked with the Research Questions.

4.3.3.6 Protection duty of the superhero

Protection was associated with power, and superheroes, being the most powerful, bore the responsibility to protect the world and people. The authority to lead came as an essential corollary to the duty to protect. People were supposed to obey the decisions and orders of their protectors. Thematic Analysis of the data brought forth codes that supported this theme throughout the data. The history of Black Panther was depicted as a superhero who became the protector of Wakanda. When the leader of the Jabari Tribe refused to surrender, he was told that his people needed him, implying the inability of an entire tribe to survive without their leader and the leaders sacrifice for the welfare of his people.

TChalla's greatest concern was the protection of Wakanda, as he asked his father, Tell me how to best protect Wakanda.. Nakia refused to stay in Wakanda and stated that she must help the less fortunate. The duty of a king, as a protector, was ingeminated by various characters throughout the data. TChalla's ability as a leader was questioned twice

by MBaku and Killmonger, when he failed to defeat them, implying the necessity of physical strength to be a protector. The fate of a nation was decided through combat and the victors were supposed to protect the country due to their superior martial abilities.

4.3.3.7 Overconfidence in abilities

Overconfidence and refusal to accept help were interconnected trends revealed through the analysis of the data. Lead characters tended to believe that they were invincible and infallible and refused to accept assistance. These tendencies led to alienation and autocracy. The central figure in the film, Black Panther, epitomized these tendencies. He claimed to have the ability to handle situations alone, told his sister that he knew more than her, claimed to capture Klaue, and circumvent the CIA in the process. He claimed that he must take the throne back from Killmonger. The use of a modal verb that expresses a strong obligation, to express intentions, illustrated his belief in his indispensability when it came to the safety of his people.

Characters like Nakia, Wkabi, and MBaku displayed similar tendencies. MBaku challenged TChalla and claimed to have more power than anyone in Wakanda. Wkabi told TChalla that he and his men were capable of clearing the world of all the villainous elements. Nakia refused to accept help from TChalla. Klaue and Killmonger illustrated overconfidence on many occasions. Codes like, Don't worry. I can do a deal with you all by myself., Is this your king?, The world's gonna start over and this time we're on top., illuminated this theme present in the data.

4.3.3.8 Otherness

Feelings of alienation and separation were exhibited in the data. The theme of otherness was displayed throughout the data. Regional, racial, and social divides were exhibited as natural elements of human culture. Feelings of superiority for self and inferiority for others were discovered during the analysis. Alienation and separation were established from the onset of the film. The people of Wakanda were portrayed as superior to the rest of the world due to the existence of vibranium in Wakanda. It was established from the beginning that Jabari Tribe isolated itself in the mountains.

Pronouns such as us, them, we, they, and you were frequently used to refer to groups of people, indicating otherness. It was established that the nation of Wakanda was

sequestered and did not engage in trade, neither offered aid nor accepted it. Several characters expressed the sentiment that the people of Wakanda were better and superior to other people across the globe. The leader of the Jabari Tribe referred to the scientific advancement of Wakanda as your technology, segregating himself and his people from other people of Wakanda. Refugees from war-torn countries were illustrated as inferior and troublesome. A known terrorist justified his crimes because savages from Africa did not deserve advanced technology. TChalla's decision to help a foreigner, who was injured in an attempt to save a member of their team, got questioned because he was a foreign intelligence operative. He was referred to as white boy indicating a racial divide.

People from outside Wakanda were considered outsiders. Agent Ross was called a colonizer due to his skin colour and ethnicity. The division of white and black was highlighted by various characters and suppression of people on the grounds of race, colour, and region was displayed as a solution or just retaliation to the similar crimes committed in the past. MBaku highlighted human divisions by pointing out that the kings of Wakanda never visited the people of Jabari Tribe. The film ended on a contrasting note, where we and brothers and sisters were used for the entire humanity. Bridges and barriers were contrasted to create an image of unity vs segregation.

4.3.3.9 The tendency to be violent, justification for violence

Violence, as a theme, was discussed in the data. Violence was displayed as an essential and only course of action in various scenarios. Furthermore, readiness to use force and resort to violence was depicted as a necessary corollary of warrior culture. Whenever the use of violence was questioned, it was justified either as necessary or morally justified.

The beginning of human society and culture was portrayed as a state of constant war. Wakanda's progress and prosperity were contrasted with chaos in the world. The conduct of warriors was depicted as aggressive, as was evident in this code, They won't knock again. The brother of the Wakandan king was murdered by the king himself in a violent exchange and this use of force was justified as an attempt to save another life. TChalla and his team used force and violence to rescue Nakia and kidnapped women and children. Succession to the throne of Wakanda was decided through violence and force in

ritual combat, instead of constitutional means. This usage was ritualized and romanticized in the data. The choice to, clean up the world, instead of aiding the people in need, was indicative of this tendency. WKabi wished to go on a mission to kill a terrorist and asked his king that, kill him where he stands.

The solution to suppression in the world is claimed to be a violent defeat of the oppressors. WKabi and the military of Wakanda follow Killmonger because he had killed a terrorist and he was willing to attack the whole world and kill people en masse. Killmonger confesses, with pride, that he had killed people in various countries of the world. It was implied that his acts of violence were government-sanctioned. He was made king despite his confession of prior violence and murder. Black Panther questioned the use of violence in some instances and resorts to violence, readily, in others.

4.3.3.10 *Pride in martial prowess, weapons, interest in advanced weaponry*

Martial prowess, strength, and accomplishments as a warrior were highly valued. Weapons were revered and advancements in weaponry and access to advanced weapons were prioritized in the data. The emergent theme indicated that skills in combat and weapons of mass destruction were portrayed as desirable. Combat to death was ritualized and the warrior with superior skills transcended as king and absolute ruler of Wakanda. The first Black Panther became ruler due to superhuman strength and martial prowess. Wakanda's advancement in science and technology was sketched in its advanced weapons and only one instance referred to the use of that technology for healing purposes. Advanced weapons like vibranium claws, spears, suits sonic guns and advanced aircraft were portrayed as emblems of scientific advancement. American agents showed more interest in the acquisition of advanced weapons than the capture of a terrorist. Agent Ross and Killmonger were introduced as accomplished soldiers and their military career was sketched as their identity. Agents and spies of Wakanda were called War Dogs and the honorific was regarded with great respect in Wakanda.

4.3.3.11 *The superiority of technology*

The analysis reveals another theme relevant to the RQs. The data portrays technology as superior and empowering. People and countries, in possession of advanced technology, are accorded respect and regard. The word thrive is applied to describe the

progress of Wakanda due to advanced technology. Thrive represents growth, prosperity, blooming, and vigor. Pride and awe towards advanced gadgets and weapons were expressed by various characters. Power was associated with high-tech weaponry and its lack thereof was associated with weakness. Words like special, great things, unlimited range, fully automated, and technological marvel, associated with technology and advanced weaponry, creating an effect of awe and wonder towards technology.

Weapon grade technology was depicted as a marvel of science, erasing its destructive impact on the planet. The futuristic and unique technology was portrayed as the source of Wakanda's prosperity. Unique technologies like, EMP beads, vibranium claws, and suits, highly advanced communication and surveillance devices, Kimoyo beads, automated shoes, Suits built of nanites, vibranium cars, and similar scientific marvels abound in the data. The film, from beginning to end, portrayed technological advancement as the hallmark of progress, prosperity, and power.

4.3.3.12 Ambiguous moral code

Moral ambiguity and blurred lines between right and wrong are depicted as justified and necessary in the data. Treachery, based on the right reasons, killing of people justified as necessary, and lying to people, to serve one's government, are portrayed as either justified or ambiguous. King TChaka questions his brother about his treachery and his brother justifies his actions because he was helping the suppressed people. King TChaka abandons his nephew, a child, to hide his guilt and justifies his act saying, I chose my people. Zuri betrayed NJobu in the name of the country and NJobu betrayed his country in the name of humanity. Spying, on behalf of the government, was portrayed as justified and necessary.

The succession to the throne of Wakanda was not decided democratically, through public votes, but via combat and death in that combat was considered to defeat instead of murder. WKabi refused to provide shelter to refugees but showed a willingness to go out there and clean up the world. Wakanda's choice to hide technology and their refusal to help the world were justified as their attempt to protect themselves. TChalla was the only character who questioned this moral turpitude and attempted to rectify the wrongs done by his predecessors.

4.3.3.12 *Place as home*

Thematic analysis of the data revealed the codes that highlighted that place was presented as an important theme. The place was portrayed as important to the characters. Wakanda, a place, was central to the narrative presented in the film. It was referred to as home by various characters such as TChalla, TChaka, NJobu, and Okoye. A person's abode and country were referred to as home. The word home carried the connotations of family, care, protection, and security. Codes like, You will return home at once., We are home., Come home, Nakia., revealed that home and place were equated and the place was given value. Afterlife, country, home, and the land of origin were equated as similar and similarly important.

4.3.3.14. *The portrayal of nature*

Nature as a theme was presented in two ways in the script. The evaluation of codes indicated that characters portrayed as Wakandan were connected with nature at an intimate level. Their strength and power came from nature. They used Panther, Talon, and Gorilla as symbols of power. The origin of Wakanda was narrated as the result of a natural event that enabled life on Wakanda to be enhanced and more vibrant than the rest of the world. The superhuman powers of Black Panther originated from an herb or plant, depicting nature as nourishing and empowering. Animals like rhinoceros were praised and cherished in Wakanda. Ivory traders were presented as villains, that needed to be stopped.

Killmonger, as a villain, was portrayed as fascinated by the natural beauty of Wakanda. Before his death he declared Wakanda to be beautiful and desired to be buried in the ocean. TChalla was saved by being buried in the snow and with the help of the healing properties of The Heart-Shaped Herb, depicting nature as healer and savior. The colonizers of Africa were depicted as dividers and conquerors of the land. Land instead of people was used to indicate the importance of place for the people of Wakanda.

The attitude of the characters, representing the rest of the world, was in direct contrast with the first one. Nature was equated with poverty, isolation, and backwardness. The news report about Wakanda described it as, One of the poorest countries in the world, surrounded by nature (mountains and forests), isolated from the rest of the world.

Jabari Tribe was characterized as isolated in the mountains, positing mountains as a place of choice for isolation. Agent Ross described Wakanda in three words, Shepherds. Textiles. Cool outfits. and refused to accept that a nation of shepherds could be scientifically advanced.

Mining earth for resources was depicted as the source of wealth and prosperity for Wakanda. Killmonger chose to burn the herb that contained healing and strengthening power, illustrating the destruction of nature for personal gain. Queen Ramonda claimed ownership of the Herb saying, The Herb belongs to us., rendering nature as an object to be appropriated. Nature was given value only for the strength and power it provided to humans. It was treated as property to be owned and bartered. When Wakanda offered to help the world, the world leaders ridiculed them as shepherds, having nothing to offer the world. The implied message in this exchange was that science and technology were the real assets and nature was merely there for beautification.

CHAPTER 5

DISCUSSION, AND CONCLUSION

This section proffers the findings, results, and recommendations, grounded and predicated on the applied *methodology* and *theoretical framework*. The findings are presented preceded by discussion and leading to conclusions in cognizance of the research questions.

5.1 Findings and Discussion

The main findings of the study are presented leading to the discussion on those finding with reference to other studies, concluded with respect to the research questions.

5.1.1 Findings

The findings of the study are divided into two sub-sections. The first subsection deals with the themes found common across the data in the three selected films. The second subsection is concerned with themes that are found in one script but they are relevant to the RQs. The study endorses the integration of space and systems of representation of meaning integration of MDA to evaluate eco-geopolitical concerns.

The findings that have emerged from the analysis of the data reveal that superhero cinematographs depict and *promote* salience of destructive behaviour and erasure of conservation and protection towards the environment. The findings of the *Thematic Analysis pertaining* to the answer to the first research question are presented first. There are certain themes in the data that are prevalent and pertinent to the premise of the first research question posed by this study. The results of the analysis reveal that the three films tend to portray flippancy, jollity, and jocundity towards destruction, violence, and death. Characters portray a cheerful and jovial disposition during armed conflicts. This depiction amplifies violent acts as heroic and adventurous and diminishes the cognizance of these acts as destructive and harmful. These tendencies diminish cognizance of causality of human behavior behind destruction and violence thus, making it relevant to the third research question as well.

Another prevalent theme across the data (three scripts) is autocracy and readiness to make life-altering decisions for others. The destruction of a city, a planet, and the sovereignty of a country is decided by the elites and superior warriors without the consent of the general public. Common people are depicted as mere followers and passive bearers of consequences. Two films present absolute monarchy as a system of government and one film depicts the United Nations and democracy in a manner that proves them ultimately wrong and vigilante hero as correct and righteous. The aforesaid illustration of autocracy leads to reduced awareness of such tendencies as dangerous and harmful. Denial of free will to people precludes denial of any rights to non-human elements of the ecosystem, which is directly linked with the first research question.

A corollary to the theme of autocracy is the theme of otherness. The tendency to identify with people and places as own or other leads to feelings of entitlement, superiority, and disregard. A belief of superiority, whether due to race, ethnicity, or colour or due to superior powers leads to suppression and exploitation of people and natural resources. Endorsement of similar beliefs by the superhero can lead to the development of a sense of entitlement in the viewers. Strength and power are depicted as desirable and esteemed. Military prowess, advanced weaponry, the resolution to violence, and avoidance of negotiations and compromises are the themes that signify the promotion of destruction and violence in superhero films.

Superhero is considered a savior and a reliance on technology or superheroes to save the world can result in the development of a sense of compliance towards problems in the world, including issues of the environment. The superiority of technology and a belief in further advancement of technology is at the core of the data and displays a trend of reliance on technology to solve the issues caused by human actions and technology. Vengeance and a desire to get desired results are portrayed as just reasons for acts of violence and destruction. Any guilt or remorse is either absolved or justified in the scripts. Moral turpitude and lies are depicted as either necessary or sacrificial on the part of the hero. Thus, the data present instances of the salience of destruction and violence, a disregard for the environment, and the erasure of responsibility and cognizance of environmental protection.

Multimodal analysis of the data reveals similar tendencies of portrayal, endorsing the assertion of the research that superhero films promote salience of destructive behaviour and erasure of conservation and protection towards the environment. It reveals the use of the three metafunctions in the creation of these depictions and their role in the analysis of these depictions. Portrayals in *Captain America: Civil War* delineate advanced martial technology, terrorist acts, destruction of objects, places, and people on all sides (heroes, villains, and authorities) are portrayed from the onset of the film. *Captain America: Civil War* is analyzed with the help of tools provided by multimodal analysis, to reveal whether the visuals provide salience to violence and destruction or not and what are the resources and metafunctions deployed to provide this saliency. The analysis exposes the presence of saliency of destruction and violence and consequent erasure of preservation and protection it provides evidence of the use of the three metafunctions in this regard. Terrorists, enhanced weapons, and violence are linked together from the onset of the film. Attacks on government facilities, dead bodies, and civilians as collateral damage are depicted frequently.

Compositional metafunction is used to place superheroes and their weapons as centered, creating importance and saliency for them. New is used to introduce newer powers and individuals with enhanced abilities. Vision being controlled by Maximoff, as a new development, is placed on the right as new. Places and destruction are treated as real and superheroes with supernatural abilities are treated as ideal. Top and bottom placement with the information value of ideal and real is used 25.6% and 20% respectively. Dead bodies, common people as victims, defeat, news of violence, names of places, and the dividing line between The Avengers is depicted as *real*, whereas, superheroes, victory, and accidental destruction are depicted as *ideal*.

The powers of Vision, Iron Man, and his cohorts and the powers of Wanda Maximoff are presented through illumination and brilliant flashes of light, creating a spectacular effect for these powers. Enhanced individuals as participants narrated as entities with power, engage with viewers through direct gaze, using the vector of gaze as a connection to demand attention. The high angle is used in 3 visuals and shots taken on the vertical axis are 16 in number. This axis is used 12 times for scenes of fighting and destruction and 4 times in scenes where there is no depiction of combat and/or

destruction. The frequency of offers is much higher as compared to demand. Scenes of combat between superheroes, between superheroes and authorities, and between superheroes and villains are presented through offer, as information to be consumed at a distance and not to be affected by it. Demand is used to express the feelings and emotions of superheroes, to be related to at a personal level. The intended effect is to treat violence and destruction without judgment and create a feeling of absolution from guilt for superheroes by delineating them as remorseful.

The analysis of the three metafunctions in *Captain America: Civil War* reveals that there is a dearth of visuals that depict place and nature and an abundance of visuals that portray superpowers and destruction as a spectacle to be enjoyed.

The salience of violence, destruction, as inevitable, is present in *Thor Ragnarok* along with the erasure of marginalized opinions and placement of place as disposable. The three metafunctions are used to depict intentional violence and destruction from the start of the film. The saliency of weaponry, death, and superpowers with the utility of techniques of positioning, the relative depiction of size, lighting, colour, and placement of objects. Devices of demand and offer, vectors of gaze, techniques of *attitude*, modality markers, processes of representation and interaction are employed to depict destruction and violence, thus, indicating the presence of violence and destruction in superhero films. On the other hand, these devices are used to erase the concepts of preservation and conservation as essential.

Analysis of *Thor Ragnarok* has exposed the semiotic resources utilized in the creation of meaning potential in the film. Vectors of gaze and movement create intimate links between action, use of force, and superheroes on the one hand, and with the viewers of the film on the other. The horizontal axis and frontal angle are used in greater frequency to align viewers with the ideas and intentions of the perpetrators of violence. Reverse shots and tracking shots are used to magnify and enhance the thrill of the actions performed by the protagonists. Asgard, in gold, represents a prosperous society, divided among rulers and the ruled, with little to no voice in matters of life and death. The boundaries of real and ideal are merged in Sakaar, a planet that exists above the laws of nature. Action and fighting are framed with illumination and modulation of colours, as

spectacular and fantastic. Gold is linked with wisdom and prosperity, black with death and evil. The green of Helas cloak represents eternity, depicting her as eternal and immortal. Hyper-real modality and ideal and important framing of scenes of violence lends to the saliency of these aspects in the film.

Multimodal analysis of *Black Panther* as a superhero flick, reveals that there exists a saliency of power and martial prowess as a natural part of human nature and culture which is delineated with the help of the three metafunctions. High angle and the vertical axis are used in 14 frames; however, this angling is used 10 times for non-combatants and 6 times with combatants, putting non-combatants at a position of less power, allowing the viewer to feel a sense of superiority over represented participants. Frames that depict weapons and participants with power used horizontal axis and frontal angle, putting the viewer at par with them and in close connection with power and might.

An alteration between direct and indirect gaze occurs, alternating between *offer* and *demand*. The viewer oscillates between offer and demand, the intimacy and distance, the ideal and real, to make the viewer pay attention to the participants placed in an intimate and real position. There are two versions of the country and the king of Wakanda, offering a dual reality to the viewer to be accepted as natural. Ideal and real are reversed in the case of Wakanda and its dual version. As a backward country, it is presented to the world as a country rich in natural landscapes but poor and underdeveloped otherwise, on the other hand, the depicted reality of Wakanda puts it at an ideal place of extremely advanced and peerless in development, prosperity, and technology. The boundaries of real and ideal are breached when royal aircraft enters Wakandan air space and the web of concealment parts to allow it and the viewer entry into the ideal of Wakanda.

Concerning colour, a predominant colour pattern exists in the visuals. Blue, red, black, and silver dominate the vibrant spectrum of colour. Blue is linked with vibranium at work, black signifies Black Panther and his vibranium made suit at work, whereas, red and silver represent soldiers and vibranium weapons hidden as mundane spears and swords. The rest of the world is exhibited with dullness and ordinariness. The frames that depict Wakanda, its technology, and people, contain *hyper-real* modality, whereas, the

rest of the world is delineated with neutral modality, showing it to be ordinary and commonplace. Visuals that portray Wakanda, whether it's beautiful and ethereal landscape or technology and city, illumination is brought into use. The world, which is not Wakanda, is depicted as dull, drab, and ordinary, apart from the museum, which is portrayed with bright light. The caves where Heart-Shaped Herb grows are rendered in earth tones and orangish glow of fire, giving it a separate modality of being underground, secret and mysterious. The ritual that leads to the granting of superpowers to Black Panther (the king) is outlined in a similar modality. This indicates the otherworldly and secretive existence of vibranium and its role in Wakanda.

Finally, at the level of composition, the participants in frames are primarily *centered*, which makes them more important and salient, the contrast of *given* and *new* creates a link between novelty and familiarity. The status of ordinary life and people as secondary to protagonists and people in power is depicted through their position as marginal or real. Combat, martial prowess, superpowers, weapons, and technology are signified as central and salient. New and given, novelty and familiarity are, on the most part, reserved for the lead protagonist, his cohorts, and opponents. Nature and the everyday life of common people are linked with reality, as basic facts of life. Superpowers, vibranium as supreme and unique, are delineated as ideal and made salient as unique. The presence of these themes and depictions in the superhero films proves the presence of saliency of destruction and violence towards people and the environment and the erasure of protection and preservation towards the environment.

The third research question pertains to the use of verbal and visual choices to create erasure of human agency behind the destruction of the environment and the data reveals that destruction of a planet is treated as essential and inevitable. Treatment of destruction of a planet as essential for human survival is harmful to the consciousness of the environment as an entity to be treated with importance. Loss of place is accorded less significance and treated as necessary along with a jocund attitude. Place, as an entity, is a concept in ecology that may create greater awareness and concern towards the destruction of places.

High moral values and standards are required to take action for the preservation of the environment, but these films portray blurred moral codes and behaviors as either necessary or hilarious. Cheating, fraud, and destruction are justified one way or the other. The resultant discernment is that manipulation, appropriation, and destruction are allowed if they provide benefits to humanity. Motivations for heroic actions are depicted as less heroic and personal.

The findings of thematic analysis reveal the presence of themes that diminish or erase the role of human actions behind the destruction and violence represented in superhero films. The status of savior accorded to the superhero and representation of technology as the ultimate solution to all problems may develop a sense of acquiescence and deference, diminishing the need for action towards the problems including that concerning the environment. This abates human *responsibility* towards the problems faced by the human and natural world. Violence and destruction occurring due to the desire of *vengeance* on the part of the superhero are delineated as warranted and justified in turn reducing the responsibility of the superhero in the causality of those actions putting the blame on the destiny or happenstance.

The *guilt* or feeling of *responsibility* for destruction displayed by one character is summarily absolved or justified by other characters. Thus, the study concludes that superhero films provide erasure of human agency behind violence and destruction depicted in superhero films.

In *Captain America: Civil War* as the scenes of combat involves multiple participants, the vertical axis is used to provide an aerial view of the combat. This axis and angle generate a sense of connection and equality and viewers are expected to align their feelings and views with the participants presented on the horizontal axis through the frontal shot. Facial expressions and feelings of superheroes, weapons, and aggressive stances are depicted with the help of horizontal axis and frontal shots, with 23 frames on the horizontal axis and 18 shots with frontal angle. The placement of superheroes as ideal places them at a position of elevation, above authority and judgment, whereas, their feelings of remorse, regret, and loneliness are depicted as real and relatable. This

presentation leads to the erasure of human agency behind destruction and results in a reduced sense of responsibility towards the environment and its preservation.

The study discovers the depiction of perpetrators of destruction (superheroes) in *Thor Ragnarok* is designed in a way that places them in alignment with viewers, depicting violence as thrilling and inevitable. The destruction of a planet is delineated with the help of multimodal resources such as illumination, contrast, and placement as something electrifying (arcs of electricity and brilliant flashes of light) and fabulous, while the decision-makers of that destruction are rendered as helpless and lost (with the loss of the planet they chose to destroy) and their guilt is reduced in the face of *their* displacement. Such depictions lead to the erasure of human volition behind actions and their consequences.

Portrayals in *Black Panther* reveal similar tendencies. The start of the war on earth is depicted with featureless, identical, humanized figures to create a depiction of war and warriors as generic and universal. Participants, depicted as socially, politically, and physically powerful engage with viewers through the direct gaze.

The results of the analysis reveal there are certain themes present in *Black Panther* that deviate from the pattern of violence and destruction. The film equates place with home and the characters protect the place and its resources as home. The choice to protect place is given precedent over protection to self. Animals and plants are portrayed as central to life and culture. Nature is depicted as healing and nourishing. Where parts of the script equate nature with poverty and weakness, others illustrate nature as essential, as a provider, and as a resource to be proud of. The tendency to recognize wrong actions and accept responsibility for the damages is portrayed by the central character. Furthermore, it is iterated by the hero that with authority comes responsibility. This deviation, though small, is indicative of a potential for change in the genre.

Unlike the two films analyzed earlier, this film comprises more frames that portray nature. On the other hand, the ratio at which nature acts as a backdrop to violence and destruction is much higher than the depiction of nature as serene. Vibranium and superpowers are, symbolically, rendered as real answer to the problems faced by the world.

5.1.2 Discussion

The research, after analysis and presentation of findings in the data, presents the discussion and interpretation of findings;

The genre of superhero films tends to reinforce violence and destruction. Violence and destruction are given salience as essential and expected. The answer to the first research question is thus, provided in the affirmative. The data in the form of dialogues reveals the use of language to create flippant, irreverent, and aggressive attitudes as salient. The discovered themes match with the themes discovered by Bauer, et al. (2016) such as *acts of violence, use of lethal weapons, and intimidation*. This study expands the themes to include, *otherness, ambiguity of moral code, misdeeds, superiority of technology, levity, absolution from guilt* along with other themes relevant to destruction and violence. A perception of disregard for destruction may result in a diminished response to the destruction of the landscape and environment in real life.

The third research question pertains to the presence of this tendency in the data. The analysis reveals that the erasure of responsibility in the performance of actions and making of decisions that result in the destruction of the environment and people is evident throughout the data and the themes presented in the data. Humour and justifications of necessity are utilized to erase responsibility. Words of blame and jollity are employed to emphasize the necessity for destruction and reduction of the human agency behind such acts.

The verbal data reveals themes like, autocracy, necessity of destruction, lack of democratic attitudes, otherness, treatment of people as objects, and places as dispensable, depict the use of verbal choices in the erasure of human agency behind destruction. As a mediated discourse, the analysis reveals the use of lexical choices to create erasure of human responsibility and involvement in the destruction of places and the environment. The analysis of visual data reveals that visual choices are manipulated to provide erasure of human agency. Relations of super and subordination are depicted as natural and commonplace, frequency of depiction of destruction as spectacle and heroic is high and the converse of the saliency of violence as desirable is the erasure of conservation as a necessity.

Nature, when depicted, is portrayed as a resource to be appropriated, instead of an entity to be taken care of. The relationship between Hollywood presentations as mediated to represent specific ideas that have been studied in previous researches (Cheng & Liu, 2014; OHalloran, 2011). The aforementioned relationship is reinforced in the current study with the addition of mediation of *environmental* meanings and spatial depictions as other. Cochran (2017) evaluated superheroes from the perspective of race presenting a qualitative analysis focused on black presentations. This study expands the discovery of themes relevant to voiced and voiceless entities, discovers semiotic devices utilized to depict the themes along with the discovery of multiple themes.

This research incorporates a semiotic approach to study film concordant with the findings of Bateman and Schmidt (2014) adding MDA and Thematic Analysis to identify mediated meanings in superhero films. This study applies Multimodal Discourse Analysis by Kress and Van Leeuwen (2006) to study metafunctions and processes utilized to identify the devices used to delineate desired meanings. Researches like Brady (2015) and Ly and Jung (2015) focused on the application of one or two metafunctions and selective processes. This study broadens the application of the Modal on films to three metafunctions and relevant processes simultaneously and integrates the modal with Thematic Analysis (Braun & Clarke, 2006) to revalidate the findings of one method with the findings of the other and to incorporate film as a *multiplex* of semiotic modalities. It reinforces the findings of the correlation between visual presentation and the empowerment of certain concepts (Ly & Jung, 2015).

Previous research from the perspective of Ecology and Ecolinguistics focused on films based on *explicit* environmental narratives (Özdemirci & Monani, 2015). Moore (2017) evaluated superhero films from the perspective of the environment focusing on the delineation of technology as a solution to environmental concerns, this study incorporated salience of technology as a solution to problems and added the perspective of this rendering of technology as faulty as these *savior* technologies are portrayed as costly and dangerous. It adds the dimensions of moral ambiguity, spatial depiction, justification of violence, and saliency of destruction as inevitable and essential. It broadens the depth and scope of analysis for the study of cinematic tropes in the creation of desired meaning

potentials. The concept that different media possessed different meaning potential presented by OHalloran (2011) is established in this study.

Though, *Black Panther* shows a slight deviation from the norm, the majority of themes present in its script fit the pattern. The commercial success of *Black Panther* testifies to the fact that superhero films have the potential to succeed with more responsible and inclusive scripts and lexical elements.

The world depicted in these films, apparently comprises of superior, enhanced individuals. The message is that power and combative skills are a ticket to enter the world of superheroes and superior, unimaginable feats. The themes and actions acquire the *symbolic* power of being linked with powerful figures, the superheroes. Superheroes are icons of good and power, connected everything powerful, good and righteous, suggesting to the viewers that to gain the level of power, enigma, and charm possessed by superheroes, the viewers must attain their level of power and disregard for authority and consequences. Simply put, they must strive to attain power and control possessed by superheroes. As a result, there occurs a marginalization of equality and preservation in films and consequently in culture. These ideas are, therefore, strengthened and sustained. The analysis, thus, aids in the exposure of how superhero films affiliate technology and power as the key to all problems.

The analysis of *Black Panther*; however, provides some insight into a middle ground where the relationship between nature and technology can be portrayed as coexisting and equally important. It hints at the use of technology to protect nature and marginalized ecologies. Dodds (2008) utilized geopolitics to evaluate military-industrial – media – entertainment *complex* from a geopolitical perspective in Hollywood cinematic products. The results of this study support the finding that space and representation are linked with each other.

The analysis of mainstream cinema *tropes*, including the tropes used in superhero franchises, is important as it reveals these tropes as mediated constructs instead of arbitrary ones. It is created with specific purposes in mind, having a specific audience/s as the target. As a consequence, it is replete with and embedded in underlying ideas regarding what it pertains to, to be powerful, how inevitable conflict and destruction are

in the world. The conceptualization of power and vitality, through the use of force, violence, and destruction is even more distressing.

5.2 Conclusion

There are two important facets in these films, first, power, war, and use of force are made salient as imperative and necessary with destruction as an inevitable outcome. The second facet is the delineation of nature and common people as marginal and marginalized and/or erased. Occurring conjointly, these facets work to fuse constructs of power and violence as desirable and placement of nature, place, and ecologies as secondary. These films are social constructs that create and recreate socially inclusive concepts.

In addition to the power and sway of cinema, the power and appeal of superhero films are valuable for gaining comprehension of how the salience and erasure of destruction and preservation respectively, can be influenced. When consumed, films, such as superhero flicks analyzed in this study, inform about ecology and marginalization. These films suggest power, advanced weaponry and destruction are equivalent to being powerful and heroic. The erasure of democracy and democratic practices may result in diminished cognizance of the preservation and protection of the marginalized. These traits are signals to the audiences that they are required to align with and support the powerful and righteous. Concern for destruction and avoidance of the use of force would suggest the penury of necessary qualities of being heroic.

The films suggest tools that can help in the acquisition of required qualities- weapons and destructive technology. Heroic is marked by how viewers achieve and display the traits of heroism suggested in these films. Acquisition of weapons, disregard for authority, and indulgence in the use of force are an indication of heroic being attained. This means that as cinema continues to leverage these values and tools, the co-occurrence between power and heroism, violence and destruction, will not only seem normal, it will seem inevitable. The source of concern here is that heroism and violence are indeed separate rather than mutually inclusive. Moreover, it is problematic that these two constructs become mutually inclusive, because their consolidation may lead to undesirable misbeliefs about preservation and sustainability.

One of the aims of this study is to draw attention to the need of analyzing mainstream cinema eco-critically as a tool of mass awareness and education. This study intends to contribute to the enhancement of visual and environmental literacy that may lead to the cultivation of a secure and sustainable future. The increased awareness of representations of nature affects how these representations are received and the expectations associated with these presentations. The responsiveness of people to the ideologies represented in films and their effect on the lives and relationships of humans and places. The response to global environmental issues is conditioned by how these relationships are built and lived.

5.3 Recommendations for Future Research

- Further study can be conducted on all films of the genre. An exhaustive analysis of the genre of superhero films may provide conclusive proof of the types of depictions and utility of techniques and devices in these films. Furthermore, such an analysis can strengthen the argument against harmful depictions of violence and the environment.
- Furthermore, a study of the viewers response to such films could be conducted to further investigate the impact and influence of these films.
- The deviations in the data of *Black Panther* where the film depicts nature and responsibility in salient and favorable terms suggest further investigation into superhero films and films of other genres (action, thriller, mystery, adventure, and suspense) of mainstream cinema to discover whether such deviations occur in other films or whether they are peculiar to this film alone.
- The soundtrack and songs presented in these films could be studied for their environmental implications, in isolation and in tandem with the visual and linguistic elements of these films and films of other genres of popular action thriller and science fiction.
- The framework presented in this study could help in the analysis of entire superhero genre films and films belonging to other genres of cinematography or the lens of other frameworks available in Linguistics could be used as well.

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APPENDIX A

LIST OF SELECTED VISUALS FROM SELECTED FILMS

Captain America: Civil War: Selected Images



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure

17

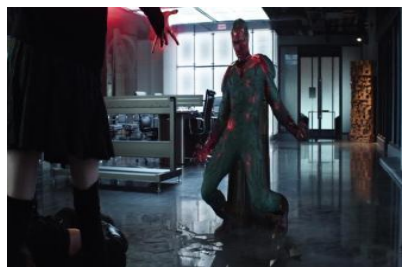


Figure 18

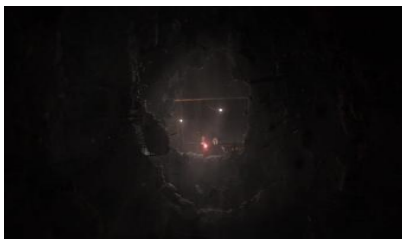


Figure 19

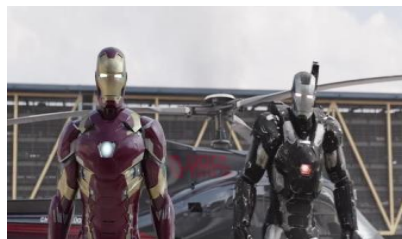


Figure 20



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure

26



Figure 27



Figure 28



Figure 29



Figure 30



Figure 31



Figure 32



Figure 33



Figure 34



Figure 35



Figure 36



Figure 37

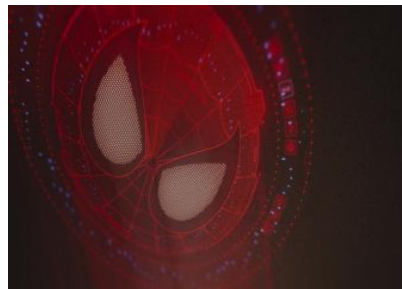


Figure 38



Figure 39

Thor Ragnarok Selected Images



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6

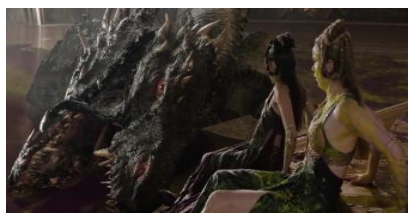


Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12



Figure 13



Figure 14

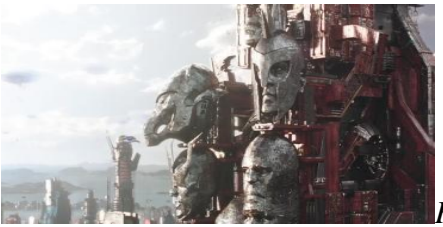


Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure 26

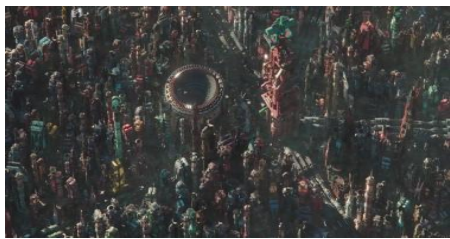


Figure 27



Figure 28



Figure 29



Figure 30



Figure 31



Figure 32



Figure 33



Figure 34



Figure 35



Figure 36



Figure 37



Figure 38



Figure 39



Figure 40



Figure 41



Figure 42



Figure 43



Figure 44



Figure 45



Figure 46



Figure 47



Figure 48



Figure 49



Figure 50



Figure 51



Figure 52



Figure 53

Black Panther: Selected Images



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure

7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure 26

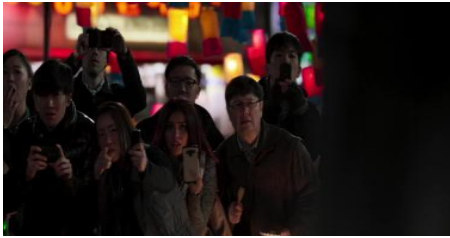


Figure 27



Figure 28



Figure 29



Figure 30

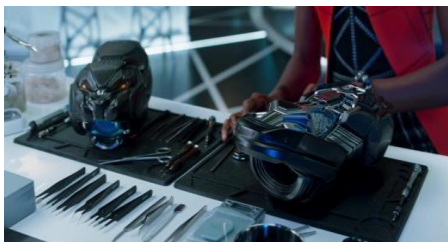


Figure 31



Figure 32



Figure 33



Figure 34



Figure 35



Figure 36



Figure 37



Figure 38



Figure 39



Figure 40



Figure 41



Figure 42

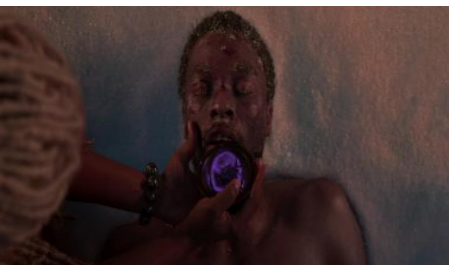


Figure 43

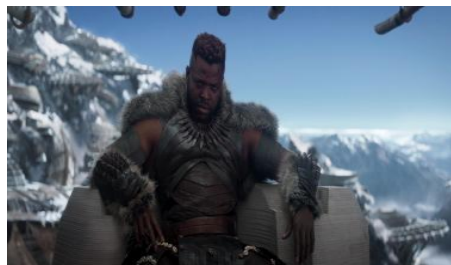


Figure 44



Figure 45



Figure 46



Figure 47



Figure 48



Figure 49



Figure 50



Figure 51



Figure 52



Figure 53



Figure 54



Figure 55

APPENDIX B

SCRIPTS OF SELECTED FILMS

Captain America: Civil War

Vasily Karpov: Желание. Ржавый. Семнадцать. Рассвет. Печь. Девять. Добросердечный. Возвращение на родину. Один. Грузовой вагон. [1] ([subtitled] Longing. Rusted. Seventeen. Daybreak. Furnace. Nine. Benign. Homecoming. One. Freight car.) Доброе утро, Солдат. ([subtitled] Good morning, Soldier.) Bucky Barnes: Я готов отвечать. ([subtitled] Ready to comply.)

Vasily Karpov: У меня есть для тебя миссия. Санкционируй и Извлекай. Без свидетелей. ([subtitled] I have a mission for you. Sanction and extract. No witnesses.)

Vasily Karpov: Отлично, Солдат. ([subtitled] Well done, Soldier.)

Steve Rogers: [on radio] All right, what do you see?

Wanda Maximoff: Standard beat cops. Small station. Quiet street. Its a good target.

Steve Rogers: Theres an ATM in the south corner, which means...

Wanda Maximoff: Cameras.

Steve Rogers: Both cross streets are one way.

Wanda Maximoff: So, compromised escape routes.

Steve Rogers: Means our guy doesnt care about being seen, he isnt afraid to make a mess on the way out. You see that Range Rover halfway up the block?

Brock Rumlow: Im not.

Sam Wilson: I got four, theyre splitting up.

Natasha Romanoff: I got the two on the left.

Steve Rogers: They ditched their gear. Its a shell game now. One of them has the payload.

Brock Rumlow: There you are, you son of a bitch. Ive been waiting for this!

Sam Wilson: He doesnt have it. Im empty.

Natasha Romanoff: Out of the way!

Mercenary #1: Drop it. Or Ill drop this. Drop it!

Mercenary #2: Hell do it!

Natasha Romanoff: Payload secure. Thanks, Sam.

Sam Wilson: Dont thank me.

Natasha Romanoff: Im... not thanking that thing.

Sam Wilson: His name is Redwing.

Natasha Romanoff: Im still not thanking it.

Sam Wilson: Hes cute. Go ahead, pet him. Natasha Romanoff: Not to my face. Why? Did you hear something?

Steve Rogers: Eyes on target, folks. This is the best lead weve had on Rumlow in six months. I dont want to lose him.

Sam Wilson: If he sees us coming

Wanda Maximoff: Yeah, the red one? Its cute.

Natasha Romanoff: [on radio] Its also bulletproof, which means private security, which means more guns, which means more headaches for somebody. Probably us.

Wanda Maximoff: You guys know I can move things with my mind, right?

Natasha Romanoff: Looking over your shoulder needs to become second nature.

Sam Wilson: Anybody ever tell you youre a little paranoid?

Sam Wilson: That trucks loaded for max weight. And the drivers armed. Natasha Romanoff: Its a battering ram.

Steve Rogers: Go now.

Wanda Maximoff: What?

Steve Rogers: Hes not hitting the police.

Steve Rogers: Body armor, AR15s. I make 7 hostiles.

Sam Wilson: I make 5.

Wanda Maximoff: Sam. Sam Wilson: Four.

Sam Wilson: Rumlows on the third floor.

Steve Rogers: Wanda, just like we practiced.

Wanda Maximoff: What about the gas?

Steve Rogers: Get it out.

Mercenary #1: Where are you going to meet us?

Brock Rumlow: Take this to the

that wont be a problem. He kind of hates us.

Steve Rogers: Sam, see that garbage truck? Tag it.

Sam Wilson: Give me X-ray.

Brock Rumlow: Pack it up.

Brock Rumlow: Hes here.

Steve Rogers: Rumlow has a biological weapon.

Natasha Romanoff: (on radio) Im on it.

Brock Rumlow: I dont work like that no more.

Brock Rumlow: Fire in the hole.

Mercenary: No!

Steve Rogers: Sam. Hes in an AFV heading north.

Brock Rumlow: This is for dropping a building on my face.

Steve Rogers: Sam. Hes in an AFV heading north.

Brock Rumlow: Take this to the airstrip. Were not gonna outrun them. Lose the truck.

Brock Rumlow: Come on!

Brock Rumlow: This is for dropping a building on my face.

Brock Rumlow: I think I look pretty good, all things considered.

Steve Rogers: Whos your buyer?

Brock Rumlow: You know, he knew you. You pal, your buddy, your Bucky.

Steve Rogers: What did you say?

Brock Rumlow: He remembered

airstrip. Were not gonna outrun them. Lose you. I the truck.

Brock Rumlow: Come on!

was there. He got all weepy about it. Till they put his brain back in a blender. He wanted you to know something. He said to me, Please tell Rogers. When you gotta go, you gotta go. And youre coming with me.

Steve Rogers: Oh my... [Steve stares up, open mouthed.] Sam... We need... Fire and

Rescue... on the south side of the building. We gotta get up there.

Maria Stark: Try to remember the kind of September/When grass was green... Wake up, dear, and say goodbye to your father.

Howard Stark: Whos the homeless person on the couch?

Young Tony Stark: This is why I love coming home for Christmas... right before you leave town.

Maria Stark: Be nice, dear, hes been studying abroad.

Howard Stark: Really, which broad? Whats her name?

Young Tony Stark: Candice.

Howard Stark: Do me a favour? Try not to burn the house down before Monday.

Young Tony Stark: Okay, so its Monday. That is good to know. I will plan my toga party accordingly. Where you going?

Maria Stark: You fathers flying us to the Bahamas for a little getaway.
Howard Stark: We might have to make a

on the worlds great challenges. Well, you are the others. And, quiet as its kept... the challenges facing you are the greatest mankinds ever known. Plus, most of you are broke.

Tony Stark: Oh, Im sorry. Rather, you are. As of this moment... every student has been made an equal recipient of the Inaugural September Foundation Grant. As in... all of your projects have just been approved and funded.

Tony Stark: No strings, no taxes... just reframe the future! Starting now.

Tony Stark: Go break some eggs.

MIT teacher: Wow. Wow. That uh... That took my breathe away. Oh, Tony! So generous. So much money! Wow! Out of curiosity... will any portion of that grant be made available to faculty? I know, Ooh, gross, but hear me out. I have got this killer idea for a self-cooking hotdog. Basically, chemical detonator embedded...

Tony Stark: Restrooms this way, yeah?

MIT teacher: Yeah. Embedded in the meat shaft.

Starks Assistant: Mr. Stark, I am so sorry about the teleprompter. I didnt know Miss Potts had cancelled. They didnt have time to fix it.

Tony Stark: Its... fine. Ill be right back.

MIT teacher: Well catch up later.

Mrs. Spencer: That was nice, what

quick stop.

Young Tony Stark: At the Pentagon. Right? Dont worry, youre gonna love the holiday menu at the commissary.

Howard Stark: You know, they say sarcasm is a metric for potential. If thats true, youll be a great man someday. Ill get the bags.

Maria Stark: He does miss you when you are not here. And frankly, youre going to miss us. Because

this is the last time were all going to be together. You know whats about to happen. Say something. If you dont, youll regret it.

Young Tony Stark: I love you, Dad. And I know you did the best you could.

Tony Stark: Thats how I wished it happened. Binarily Augmented Retro-Framing, or BARF. God, I gotta work on that acronym. An extremely costly method of hijacking the hippocampus to... clear traumatic memories. Huh.

[He blows on a candle and everything around him shimmers, then starts to dissolve. Its a hologram.]

Tony Stark: It doesnt change the fact that they never made it to the airport... or all the things I did to avoid processing my grief, but... [He takes off his glasses.] Plus, 611 million dollars for my little therapeutic experiment? No one in the right mind wouldve ever funded it.

Tony Stark: Help me out, whats the MIT mission statement? To generate, disseminate... and preserve knowledge. And work with others... to bring it to bear

you did for those young people.

Tony Stark: Ah, they deserve it. Plus, it helps ease my conscience.

Mrs. Spencer: They say theres a correlation between generosity and guilt. But if youve got the money... break as many eggs as you like. Right?

Tony Stark: Are you going up?

Mrs. Spencer: Im right where I want to be.

Tony Stark: Okay, okay. Hey! Sorry, its an occupational hazard.

Mrs. Spencer: I work for the State Department. Human Resources. I know its boring... but it enabled me to raise a son. Im very proud of what he grew up to be.

Mrs. Spencer: His name was Charlie Spencer. Your murdered him. In Sokovia. Not that it matters in the least to you. You think you fight for us. You just fight for yourself.

Mrs. Spencer: Whos going to avenge my son, Stark? Hes dead... and I blame you.

News Anchor #1: 11 Wakandans are among those killed during a confrontation between the Avengers and a group of mercenaries in Lagos, Nigeria, last month. The traditionally reclusive Wakandans are on an outreach mission in Lagos when the attack occurred.

King TChaka: Our peoples blood is spilled on foreign soil. Not only because of the actions of criminals, but by the indifference of those pledged to stop them. Victory at the expense of the innocent, is no victory at all.

News Anchor #1: The Wakanda

king went on to...

News anchor #2: They are operating outside and above the international law. Because that's the reality, if we don't respond to acts like these.

News Anchor #2: What legal authority does an enhanced individual like Wanda Maximoff have to operate in Nigeri

-

Wanda Maximoff: It's my fault.

Steve Rogers: That's not true.

Wanda Maximoff: Turn the TV back on. They're being very specific.

Steve Rogers: I should've clocked that bomb vest long before you had to deal with it.

Steve Rogers: Rumlow said Bucky and... all of a sudden, I was a 16-year-old kid again, in Brooklyn.

Steve Rogers: And people died. It's on me.

Wanda Maximoff: It's on both of us.

Steve Rogers: This job... We try to save as many people as we can. Sometimes that doesn't mean everybody. But if we can't find a way to live with that, next time... maybe nobody gets saved.

Wanda Maximoff: Vis! We talked about this.

Vision: Yes, but the door was open so I assumed that...

Vision: Captain Rogers wished to know when Mr. Stark was arriving.

Steve Rogers: Thank you. We'll be right down.

Vision: Ill... use the door. Oh, and apparently, he's brought a guest.

Secretary Ross: For the past four years, you've operated with unlimited power and no supervision. That's an arrangement the governments of the world can no longer tolerate. But I think we have a solution.

Secretary Ross: The Sokovia Accords. Approved by 117 countries... it states that the Avengers shall no longer be a private organization. Instead, they'll operate under the supervision of a United Nations panel, only when and if that panel deems it necessary.

Steve Rogers: The Avengers are formed to make the world a safer place. I feel we've done that.

Secretary Ross: Tell me, Captain, do you know where Thor and Banner are right now?

Secretary Ross: If I misplaced a couple of 30 megaton nukes... you can bet there'd be consequences. Compromise. Reassurance. That's how the world works. Believe me, this is the middle ground.

James Rhodes: So, there are contingencies.

Secretary Ross: Three days from now, the UN meets in Vienna to ratify the Accords.

Secretary Ross: Talk it over.

Natasha Romanoff: And if we come to a decision you don't like?

Secretary Ross: Then you retire.

Helmut Zemo: Hello? Is this your car out front?

Helmut Zemo: I jumped the curb.

[Karpov's head is in a sink, which is

Steve Rogers: We know who it is?

Vision: The Secretary of State.

Secretary Ross: Five years ago, I had a heart attack. I dropped right in the middle of my backswing. Turned out it was the best round of my life, because after 13 hours of surgery and a triple bypass... I found something 40 years in the Army had never taught me: Perspective. The world owes the Avengers an unpayable debt. You have fought for us, protected us, risked your lives... but while a great many people see you as heroes, there are some... who would prefer the word vigilantes.

Natasha Romanoff: And what word would you use, Mr. Secretary?

Secretary Ross: How about dangerous? What would you call a group of US-based, enhanced individuals who routinely ignore sovereign borders and inflict their will wherever they choose and who, frankly, seem unconcerned about what they leave behind?

Secretary Ross: New York.

Secretary Ross: Washington DC.

[The three Insight helicarriers, firing on each other. The destroyed Triskelion. A helicarrier crashing into the Potomac and throwing up a massive wave, engulfing citizens and the camera.]

Secretary Ross: Sokovia.

Secretary Ross: Lagos.

Steve Rogers: Okay. Thats enough.

Helmut Zemo: Maybe we could take care of it ourselves. If you wanna call the cops, tha- thats okay too, I guess.

Vasily Karpov: No. No cops.

filling with water.]

Helmut Zemo: Mission report: December 16, 1991.

Vasily Karpov: Who are you?

Helmut Zemo: My name is Zemo. I will repeat my question. Mission report. December 16, 1991.

Vasily Karpov: How did you find me?

Helmut Zemo: When SHIELD fell, Black Widow released HYDRA files to the public. Millions of pages much of it encrypted, not easy to decipher. But... I have experience. And patience. A man can do anything if he has those.

Vasily Karpov: What do you want?

Helmut Zemo: Mission report. December 16. 1991.

Vasily Karpov: Go... to... hell. Helmut Zemo: HYDRA deserves its place on the ash heap. So, your death would not bother me. But I have to use this book... and other bloodier methods to find what I need. I dont look forward to that. Youd only be dying for... your pride.

Vasily Karpov: Hail HYDRA.

James Rhodes: Secretary Ross has a Congressional Medal of Honor, which is one more than you have.

Sam Wilson: So, lets say we agree to this thing. How long is it gonna be before they LoJack us like a bunch of common criminals?

James Rhodes: A 117 countries want to sign this. 117, Sam, and youre just like, No, thats cool. We got it.

Sam Wilson: How long are you

Helmut Zemo: Thank you.

Helmut Zemo: You have kept your looks, Colonel. Congratulations.

going to play both sides?

Vision: I have an equation.

Sam Wilson: Oh, this will clear it up.

Vision: In the eight years since Mr. Stark announced himself as Iron Man, the number of known enhanced persons has grown exponentially.

And during the same period, the number of potentially world-ending events has risen at a commensurate rate.

Steve Rogers: Are you saying its our fault?

Vision: Im saying there may be a causality. Our very strength invites challenge. Challenge incites conflict. And conflict... breeds catastrophe. Oversight... Oversight is not an idea that can be dismissed out of hand.

James Rhodes: Boom.

Natasha Romanoff: Tony. You are being uncharacteristically non-hypervarbal.

Steve Rogers: Its because hes already made up his mind.

Tony Stark: Boy, you know me so well.

Tony Stark: Actually, Im nursing an electromagnetic headache.

Tony Stark: Thatswhats going on, Cap. Its just pain. Its discomfort. Whos putting coffee grounds in the disposal? Am I running a bed and breakfast for a biker gang?

Tony Stark: Oh, thats Charles Spencer, by the way. Hes a great kid. Computer engineering degree, 3.6 GPA.

talking about. Its not the World Security Council, its not SHIELD, its not HYDRA.

Steve Rogers: No, but its run by people with agendas, and agendas change.

Tony Stark: Thats good. Thats why Im here. When I realized what my weapons are capable of in the wrong hands, I shut it down and stop manufacturing.

Steve Rogers: Tony, you chose to do that. If we sign this, we surrender our right to choose. What if this panel sends us somewhere we dont think we should go? What if there is somewhere we need to go, and they dont let us? We may not be perfect, but the safest hands are still our own.

Tony Stark: If we dont do this now, its gonna be done to us later. Thats the fact. That wont be pretty.

Wanda Maximoff: Youre saying theyll come for me.

Vision: We would protect you.

the terrain. We have made... some very public mistakes. We need to win their trust back.

Tony Stark: Focus up. Im sorry, did I just mishear you or did you agree with me?

Natasha Romanoff: Oh, I want to take it back now.

Tony Stark: No, no, no. You cant

Had a floor level gig at Intel planned for the fall. But first, he wanted to put a few miles on his soul, before he parked it behind a desk. See the world. Maybe be of service. Charlie didnt want to go to Vegas or Fort Lauderdale, which is what I would do. He didnt go to Paris or Amsterdam, which sounds fun. He decided to spend his summer building sustainable housing for the poor. Guess where, Sokovia.

Tony Stark: He wanted to make a difference; I suppose. I mean, we wont know because we dropped a building on him while we are kicking ass.

Tony Stark: Theres no decision-making process here. We need to be put in check! Whatever form that takes, Im game. If we cant accept limitations, if were boundary-less, were no better than the bad guys.

Steve Rogers: Tony, someone dies on your watch, you dont give up.

Tony Stark: Who said were giving up?

Steve Rogers: We are if were not taking responsibility for our actions. This document just shifts the blames.

James Rhodes: Im sorry. Steve. That - that is dangerously arrogant. This is the United Nations were Natasha Romanoff: Maybe Tonys right.

Natasha Romanoff: If we have one hand on the wheel, we can still steer. If we take it off -

Sam Wilson: Arent you the same woman who told the government to kiss her ass a few years ago?

Natasha Romanoff: Im just... Im reading

retract it. Thank you. Unprecedented. Okay, case closed - I win.

Steve Rogers: I have to go.

Priest: And now, I would like to invite Sharon Carter to come up and say a few words.

Sharon Carter: Margaret Carter was known to most as a founder of SHIELD... but I just knew her as Aunt Peggy.

Sharon Carter: She had a photograph in her office. Aunt Peggy standing next to JFK. As a kid, that was pretty cool. But it was a lot to live up to. Which is why I never told anyone we are related.

Sharon Carter: I asked her once how she managed to master diplomacy and espionage in a time when no one wanted to see a woman succeed at either. And she said, compromise where you can. But where you cant, dont. Even if everyone is telling you that something wrong is something right. Even if the whole world is telling you to move... it is your duty to plant yourself like a tree, look them in they eye and say No, you move.

Steve Rogers: When I came out of the ice, I thought everyone I had known was gone. Then I found out that she was alive. I was just lucky to have her.

Natasha Romanoff: She had you back, too.

Steve Rogers: Who else signed?

Natasha Romanoff: Tony. Rhodey. Vision.

Steve Rogers: Clint?

Natasha Romanoff: Says hes retired.

Steve Rogers: Wanda?

Natasha Romanoff: TBD (To Be

Determined). Im off to Vienna for the signing of the Accords. Theres plenty of room on the jet.

Natasha Romanoff: Just because its the path of least resistance doesnt mean its the wrong path. Staying together is more important than how we stay together.

Steve Rogers: What are we giving up to do it?

Steve Rogers: Im sorry, Nat. I cant sign it.

Natasha Romanoff: I know.

Steve Rogers: Then what are you doing here?

Natasha Romanoff: I didnt want you to be alone.

Natasha Romanoff: Come here.

News Anchor #3: At a special United Nations conference 117 countries have come together to ratify the Sokovia Accords.

UN staffer: Excuse me, Miss Romanoff?

Natasha Romanoff: Yes?

UN staffer: These need your signature. [TChalla looks over at Natasha.] Thank you.

Natasha Romanoff: Thanks.

TChalla: I suppose neither of us is used to the spotlight.

Natasha Romanoff: Oh, well, its not always so flattering.

TChalla: You seem to be doing alright so far. Considering your last trip to

King TChaka: When stolen Wakandan vibranium was used to make a terrible weapon, we in Wakanda are forced to question our legacy. Those men and women killed in Nigeria, are part of a goodwill mission from a country too long in the shadows. We will not, however, let misfortune drive us back. We will fight to improve the world we wish to join. I am grateful to the Avengers for supporting this initiative. [TChalla spots something outside.] Wakanda is proud to extend its hand in peace.

TChalla: EVERYBODY GET DOWN!

Sharon Carter: My mom tried to talk me out of enlisting, but, um, not Aunt Peggy. She bought me my first thigh holster.

Steve Rogers: Very practical.

Sharon Carter: And stylish. Steve Rogers: CIA has you stationed over here now?

Sharon Carter: In Berlin, Joint Terrorism Task Force.

Steve Rogers: Right. Right. Sounds fun.

Sharon Carter: I know, right?

Steve Rogers: [Steve nods and smiles at Sharon.] Ive been meaning to ask you. When you are spying on me from across the hall...

Sharon Carter: You mean when I was doing my job.

Steve Rogers: Did Peggy know?

Sharon Carter: She kept so many

Capitol Hill... I wouldn't think you would be particularly comfortable in this company.

Natasha Romanoff: Well, I'm not.

TChalla: That alone makes me glad you're here, Miss Romanoff.

Natasha Romanoff: Why? You don't approve of all this?

TChalla: The Accords, yes. The politics, not really. Two people in a room can get more done than a hundred.

King TChaka: Unless you need to move a piano.

TChalla: Father.

King TChaka: Son. Miss Romanoff.

Natasha Romanoff: King TChaka. Please, allow me to apologize for what happened in Nigeria.

King TChaka: Thank you. Thank you for agreeing to all this. I'm sad to hear that Captain Rogers will not be

joining us today.

Natasha Romanoff: Yes, so am I.

Man, on speakers: If everyone could please be seated. This assembly is now in session.

TChalla: That is the future calling. Such a pleasure.

Natasha Romanoff: Thank you. [Natasha goes.]

King TChaka: For a man who disapproves of diplomacy, you're getting quite good at it.

TChalla: I'm happy, Father.

King TChaka: Thank you.

secrets. I didn't want her to have one from you. [The elevator arrives.] Thanks for walking me back.

Steve Rogers: Sure.

Sam Wilson: Steve. There's something you gotta see.

News anchor #4: A bomb hidden in a news van...

Sharon Carter: Whose coordinating?

News anchor #4: ...ripped through the UN building in Vienna.

Sharon Carter: Good. They're solid. Forensics?

News anchor #4: More than 70 people have been injured. At least 12 are dead, including Wakanda's King TChaka. Officials have released a video of a suspect who they have identified as James Buchanan Barnes, the Winter Soldier. The infamous HYDRA agent, linked to numerous acts of terrorism and political assassinations.

Sharon Carter: I have to go to work.

Sharon Carter: Call MI6, see if we can get Micro Forensics to hurry this up. We need the whole team here in two hours or it's not worth it.

Natasha Romanoff: I'm very sorry.

TChalla: In my culture death is not the end. It's more of a... stepping-off point. You reach out with both hands and Bast and Sekhmet, they lead you into the green veldt where... you can run forever.

Natasha Romanoff: That sounds very peaceful.

TChalla: My father thought so. [He puts the ring on his finger.] I am not my

TChalla: Thank you.

father.

Natasha Romanoff: TChalla. Task force will decide who brings in Barnes.

TChalla: [He clenches his fist.] Dont bother, Miss Romanoff. Ill kill him myself.

Sam Wilson: [on radio] Heads up, Cap. German Special Forces, approaching from the south.

Natasha Romanoff: Yeah?

Steve Rogers: Understood. Do you know me?

Steve Rogers: You alright?

Bucky Barnes: Youre Steve. I read about you in a museum.

Natasha Romanoff: Ah, yeah, thanks. I got lucky. I know how much Barnes means to you. I really do. Stay home. Youll only make this worse. For all of us. Please.

Sam Wilson: Theyve set the perimeter.

Steve Rogers: Are you saying youll arrest me?

Steve Rogers: I know youre nervous. And you have plenty of reason to be. But youre lying.

Natasha Romanoff: No. Someone will. If you interfere. Thats how it works now.

Bucky Barnes: I wasnt in Vienna. I dont do that anymore.

Steve Rogers: If hes this far gone, Nat, I should be the one to bring him in.

Sam Wilson: Theyre entering the building.

Natasha Romanoff: Why?

Steve Rogers: Well, the people who think you did are coming here now. And theyre not planning on taking you alive.

Steve Rogers: Because Im the one least likely to die trying.

Bucky Barnes: Thats smart. Good strategy.

Natasha Romanoff: Shit.

Sam Wilson: She tell you to stay out of it? Might have a point.

Sam Wilson: Theyre on the roof. Im compromised.

Steve Rogers: Hed do it for me.

Steve Rogers: This doesnt have end in a fight, Buck.

Sam Wilson: 1945, maybe. I just want to make sure we considered all our options. The people that shoot at you usually wind up shooting at me.

Bucky Barnes: It always ends in a fight.

Sam Wilson: 5 seconds.

Sharon Carter: Tips have been pouring in since that footage went public. Everybody thinks the Winter soldier goes to their gym. Most of its noise. Except for this. My boss expects a briefing, pretty

Steve Rogers: You pulled me from the river. Why?

Bucky Barnes: I dont know.

much now... so thats all the head start youre gonna get.

Steve Rogers: Thank you.

Sharon Carter: And youre gonna have to hurry. We have orders to shoot on sight.

Helmut Zemo: Возвращение на Родину. Возвращение на Родину. Один. Один. Грузовой вагон... Грузовой вагон. Грузов- ([subtitled] Homecoming. One. One. Fright Car.)

German Innkeeper: Herr Müller, ich habeIhrFrühstück. ([subtitled] Mr. Müller. I have your breakfast.) [Zemo opens the door.]

Helmut Zemo: Ich konnte es schon von weitemriechen. Danke. ([subtitled] I could smell it before I opened the door. Thank you.)

German Innkeeper: Speck und schwarzerKaffe. Wieder. Ich kannIhnen auch was anderesmachen, wenn Sie das möchten. ([subtitled] Side of bacon and black coffee. Again. I can make you something different, if you like.)

Helmut Zemo: Bitte sehr, das ist wunderbar. ([subtitled] Its okay. This is wonderful.)

German Innkeeper: Ich stell es dann mal hierhin... ([subtitled] Ill put this on your...)

Helmut Zemo: Nein, nein. Das gehtschon. Ich mach das. Vielen Dank, Frau Leiber. ([subtitled] No, no. Its okay. I can manage. Thank you Mrs. Leiber.)

Bucky Barnes: [talking to the vendor in Romanian] ([assumed translation] How are they? Are they good? Give me six, thank you.[2])

Sam Wilson: 3 seconds!

Steve Rogers: Yes, you do.

Sam Wilson: Breach! Breach! Breach!

GSG-9 Soldier: Schieß die Tür auf! (Shoot the door!)

Steve Rogers: Buck, stop! Youre gonna kill someone.

Bucky Barnes: [Bucky slams Steve down and punches a hole in the floor.] Im not gonna kill anyone.

GSG-9 Soldier: Der Verdächtigeistausgebrochen. Er ist am östlichenTreppenschacht. ([subtitled] Suspect has broken containment! Hes headed down the east stairwell!)

Steve Rogers: Come on, man.

Steve Rogers: Sam, southwest rooftop.

Sam Wilson: Who the hells the other guy?

Steve Rogers: About to find out.

Steve Rogers: Sam.

Sam Wilson: Got him.

GSG-9 Driver: Stand down! Stand down!

Steve Rogers: Sam, I cant shake this guy.

Sam Wilson: Right behind you.

James Rhodes: Stand down, now. Congratulations, Cap. Youre a criminal.

GSG-9 Soldier: Wie lautet der Befehl? (Whats the order?)

James Rhodes: Your highness.

Vision: A pinch of paprika. A

Bucky Barnes: You're Steve. I read about you in a museum.

Sam Wilson: They've set the perimeter.

Steve Rogers: I know you're nervous. And you have plenty of reason to be. But you're lying.

Bucky Barnes: I wasn't in Vienna. I don't do that anymore.

Sam Wilson: They're entering the building.

pinch.

Wanda Maximoff: Is that paprikash?

Vision: I thought it might... lift your spirits.

Wanda Maximoff: Spirits lifted.

Vision: In my defense, I haven't actually ever... eaten anything before, so...

Wanda Maximoff: May I?

Vision: Please. Wanda?

Wanda Maximoff: Hmm.

Vision: No one dislikes you, Wanda.

Wanda Maximoff: Thanks.

Vision: Oh, you're welcome. No, it's a...

involuntary response in their amygdala. They can't help but be afraid of you.

Wanda Maximoff: Are you?

Vision: My amygdala is synthetic, so...

Wanda Maximoff: I used to think of myself one way. But after this... [her fingers glow.] I am something else. I'm still me, I think, but... that's not what everyone else sees.

Vision: Do you know, I don't know what this is? [It glows.] Not really. I know it's not of this world, that it pooped Lokis staff, gave you your abilities, but... its true nature is a mystery. And yet, it is part of me.

Wanda Maximoff: Are you afraid of it?

Everett Ross: Lawyer. That's funny. See their weapons are placed in lockup. Oh, we'll write you a receipt.

Sam Wilson: I better not look out the window and see anybody flying around in that.

Everett Ross: You'll be provided with an office instead of a cell. Now, do me a favour, stay in it?

TChalla: I don't intend on going anywhere.

Natasha Romanoff: For the record, this is what making things worse looks like.

Steve Rogers: He's alive.

Tony Stark: [on his phone] No. Romania was not Accords-sanctioned. And, Colonel Rhodes is supervising cleanup.

Vision: I wish to understand it. The more I do, the less it controls me. One day... who knows? I may even control it.

Wanda Maximoff: I dont know whats in this but it is not paprika. Im gonna go to the store. Ill be back in 20 minutes.

Vision: Alternatively, we could order a pizza?

Wanda Maximoff: Vision, are you not letting me leave?

Vision: It is a question of safety.

Wanda Maximoff: I can protect myself.

Vision: Not yours. Mr. Stark would like to avoid the possibility of another public incident. Until the Accords are on a... more secured foundation.

Wanda Maximoff: And what do you want?

Vision: For people to see you... as I do.

Sam Wilson: So, you like cats?

Steve Rogers: Sam.

Sam Wilson: What? Dude shows up dressed like a cat and you dont wanna know more?

Steve Rogers: Your suit... its Vibranium?

TChalla: The Black Panther has been the protector of Wakanda for generations. A mantle, passed from warrior to warrior. And now, because your friend

murdered my father, I also wear the mantle of king. So, I ask you... as both warrior and king... how long do you think you can keep your friend safe from me?

Steve Rogers: Whats gonna happen

Natasha Romanoff: Try not to break anything while we fix this.

Tony Stark: [still on the phone.] Consequences? You bet there'll be consequences. Obviously you can quote me on that cause I just said it. Anything else? Thank you, sir.

Steve Rogers: Consequences?

Tony Stark: Secretary Ross wants you both prosecuted. Had to give him something.

Steve Rogers: Im not getting that shield back, am I?

Natasha Romanoff: Technically, its the governments property. Wings, too.

Sam Wilson: Thats cold.

Tony Stark: Warmer than jail.

Delivery Truck Driver: Das kannnichtichtig sein. Was zum Teufel? (This cant be right. What the hell?)

Tony Stark: Hey, you wanna see something cool? I pulled something from Dads archives. Felt timely. FDR signed the Lend-Lease bill with these in 1941. Provided support to the Allies when they needed it most.

Steve Rogers: Some would say it brought our country closer to war.

Tony Stark: See? If not for these, you wouldnt be here. Im trying to... What do you call it? Thats an olive branch. Is that what you call it?

Steve Rogers: Is Pepper here? I didnt see her.

and then, and then, I never stopped.

Because the truth is I dont wanna stop. I dont wanna lose her. I thought

to him?

Everett Ross: Same thing that ought to happen to you. Psychological evaluation and extradition.

Sharon Carter: This is Everett Ross, Deputy Task Force Commander.

Steve Rogers: What about our lawyer?

Tony Stark: Were kinda... Well, not kinda...

Steve Rogers: Pregnant?

Tony Stark: No. Definitely not. Were taking a break. Its nobodys fault.

Steve Rogers: Im so sorry, Tony. I didnt know.

Tony Stark: A few years ago, I almost lost her, so I trashed all my suits. Then, we had to mop up HYDRA... and then Ultron. My fault. And then,

maybe the Accords could split the difference. [Tony stands up and paces.] In her defense, Im a handful. Yet, Dad was a pain in the ass, but he and mom always made it work.

Steve Rogers: You know, Im glad Howard got married. I only knew him when he was young and single.

Tony Stark: Oh, really? You two knew each other? He never mentioned that. Maybe only a thousand times. God, I hated you.

Steve Rogers: I dont mean to make things difficult.

Tony Stark: I know, because youre a very polite person.

Steve Rogers: If I see a situation pointed south... I cant ignore it. Sometimes I wish I could.

Tony Stark: No, you dont.

Steve Rogers: No, I dont. Sometimes...

Tony Stark: Sometimes I wanna punch you in your perfect teeth. But I dont wanna see you gone. We need you, Cap. So far, nothings happened that cant be undone, if you sign. We can make the last 24 hours legit. Barnes gets transferred to an American psych-center... instead of a Wakandan prison.

Steve Rogers: Im not saying its impossible, but there would have to be safeguards.

Tony Stark: Sure. Once we put out the PR fire, those documents can be amended. Id file a motion to have you and

Steve Rogers: Why would the Task Force release this photo to begin with?

Sharon Carter: Get the word out, involve as many eyes as we can?

Steve Rogers: Right. Its a good way to flush a guy out of hiding. Set off a bomb, get your picture taken. Get seven billion people looking for the Winter Soldier.

Sharon Carter: Youre saying someone framed him to find him.

Sam Wilson: Steve, we looked for the guy for two years and found nothing.

Steve Rogers: We didnt bomb the UN. That turns a lot of heads.

Sharon Carter: Yeah, but that doesnt guarantee that whoever framed him

Wanda reinstated...

Steve Rogers: Wanda? What about Wanda?

Tony Stark: Shes fine. Shes confined to the compound, currently. Visions keeping her company.

Steve Rogers: Oh God, Tony! Every time. Every time I think you see things the right way...

Tony Stark: What? Its a100 acres with a lap pool. Its got a screening room. Theres worse ways to protect people.

Steve Rogers: Protection? Is that how you see this? This is protection? Its internment, Tony.

Tony Stark: Shes not a US citizen.

Steve Rogers: Oh, come on, Tony.

Tony Stark: And they dont grant visas to weapons of mass destruction.

Steve Rogers: Shes a kid!

Tony Stark: GIVE ME A BREAK! Im doing what has to be done... to stave off something worse.

Steve Rogers: You keep telling yourself that. Hate to break up the set.

Helmut Zemo: Hello, Mr. Barnes. Ive been sent by the United Nations to evaluate you. Do you mind if I sit? Your first name is James?

Sharon Carter: The receipt for your gear.

Sam Wilson: Bird costume? Come on.

Sharon Carter: I didnt write it.

Helmut Zemo: Im not here to judge you. I just want to ask you a few questions. Do you know where you are, James? I cant

would get him. It guarantees that we would.

Steve Rogers: Yeah.

Helmut Zemo: Tell me, Bucky. Youve seen a great deal, havent you?

Bucky Barnes: I dont want to talk about it.

Helmut Zemo: You fear that... if you open your mouth, the horrors might never stop. Dont worry. We only have to talk about one.

Custodian: Hey, was ist das? (Hey. What is this?)

Delivery Truck Driver: Ich weiß es nicht. (I dont know.)

Everett Ross: Great. Come on, guys, get me eyes on Barnes. Go.

Tony Stark: FRIDAY, get me the source of that outage.

Sharon Carter: Sub-level 5, east wing.

Bucky Barnes: What the hell is this?

Helmut Zemo: Why dont we discuss your home? Not Romania. Certainly not Brooklyn, no. I mean, your real home. Желание. ([subtitled] Longing.)

Bucky Barnes: [Bucky shuts his eyes.] No.

Sharon Carter: [In the office.] Sub-level 5, east wing.

[In Bucky's pod.]

Bucky Barnes: What the hell is this?

Helmut Zemo: Why dont we discuss your home? Not Romania. Certainly not Brooklyn, no. I mean, your

help you if you dont talk to me, James.

Bucky Barnes: My name is Bucky.

Delivery Truck Driver: Hallo? ([subtitled] Hello?) Hey. Ich habeinegroßefür dich. ([subtitled] Hey. I have a big one for you.) Ja. Okay, hierunterzeichnen. (Okay. Here. Just sign here.)

Custodian: Hier? (Here?)

Delivery Truck Driver: Ja. (Yeah.)

real home. Желание. ([subtitled] Longing.)

Bucky Barnes: No.

Helmut Zemo: Ржавый. ([subtitled] Rusted.)

Bucky Barnes: Stop.

Helmut Zemo: Семнадцать. ([subtitled] Seventeen.)

Bucky Barnes: Stop.

Helmut Zemo: Рассвет. ([subtitled] Daybreak.)

Helmut Zemo: Печь. ([subtitled] Furnace.) Девять. ([subtitled] Nine.)

Helmut Zemo: Добросердечный. ([subtitled] Benign.)

Helmut Zemo: Возвращение на Родину. ([subtitled] Homecoming.) Один. ([subtitled:] One.) Грузовой вагон. ([subtitled] Freight car.)

Helmut Zemo: Солдат? ([subtitled] Soldier?)

Bucky Barnes: Я готов отвечать. ([subtitled] Ready to comply.)

Helmut Zemo: Mission report. December 16, 1991.

[At an airport Zemo listens to a phone message.:]

Zemos Wife: He asked me again if you are going to be there. I said I wasnt sure. You shouldve seen his little face. Just try, okay? Im going to bed. I love you.

News anchor #5: James Barnes, der mit dem Bombenanschlag auf die UN in Wien in Verbindunggebracht wird, ist heute aus der Haft entflohen. Ebenfalls vermisst werden die Avengers Captain Steve Rogers und Sam Wilson. ([subtitled:] James Barnes, the suspect in

Sam Wilson: Who knows if the Accords would let him help.

Steve Rogers: Were on our own.

Sam Wilson: Maybe not. I know a guy.

Secretary Ross: I dont suppose you have any idea where they are?

Tony Stark: We will. GSG-9s got the borders covered. Recons flying 24/7. Theyll get a hit. Well handle it.

Secretary Ross: You dont get it, Stark. Its not yours to handle. Its clear you

the UN Vienna bombing escaped custody today. Also missing Avenger Captain Steve Rogers and Sam Wilson.)

Sam Wilson: Hey, Cap!

Bucky Barnes: Steve.

Steve Rogers: Which Bucky am I talking to?

Bucky Barnes: Your moms name was Sarah. You used to wear newspapers in your shoes.

Steve Rogers: Cant read that in a museum.

Sam Wilson: Just like that, were suppose to be cool?

Bucky Barnes: What did I do?

Steve Rogers: Enough.

Bucky Barnes: Oh, God, I knew this would happen. Everything HYDRA put inside me is still there. All he had to do was say the goddamn words.

Steve Rogers: Who was he?

Bucky Barnes: I dont know.

Steve Rogers: People are dead. The bombing, the setup. The doctor did all that just to get 10 minutes with you. I need you to do better than I dont know.

Bucky Barnes: He wanted to know about Siberia. Where I was kept. He wanted to know exactly where.

Steve Rogers: Why would he need to know that?

Bucky Barnes: Because Im not the only Winter Soldier.

Josef / Super Soldier #1: It hurts!

Vasily Karpov: Оченьхорошо, Иосиф. ([subtitled] Good work.)

cant be objective. Im putting Special Ops on this.

Natasha Romanoff: What happens when the shooting starts? What, do you kill Steve Rogers?

Secretary Ross: If were provoked. Barnes wouldve been eliminated in Romania if it wasnt for Rogers. There are dead people who would be alive now. Feel free to check my math.

Tony Stark: All due respect, youre not going to solve this with boys in bullets, Ross. You gotta let us bring them in.

Secretary Ross: How would that end any differently from the last time?

Tony Stark: Because this time, I wont be wearing loafers and a silk shirt. 72 hours, guaranteed.

Secretary Ross: 36 hours. Barnes. Rogers. Wilson.

Tony Stark: Thank you, sir. My left arm is numb, is that normal?

Natasha Romanoff: You alright?

Tony Stark: Always. 36 hours, jeez.

Natasha Romanoff: Were seriously understaffed.

Tony Stark: Oh, yeah. Itd be great if we had a Hulk right about now. Any shot?

Natasha Romanoff: No. You really think hed be on our side?

Tony Stark: No. Natasha Romanoff: I have an idea.

Tony Stark: Me too. Wheres yours?

Natasha Romanoff: Downstairs. Wheres yours?

Peter Parker: Hey, May.

Vasily Karpov: Солдат, вытащи меня отсюда! ([subtitled] Get me out of here.)

Steve Rogers: Who are they?

Bucky Barnes: Their most elite death squad. More kills than anyone in HYDRA history. And that was before the serum.

Sam Wilson: They all turn out like you?

Bucky Barnes: Worse.

Steve Rogers: The doctor, could he control them?

Bucky Barnes: Enough.

Steve Rogers: Said he wanted to see an empire fall.

Bucky Barnes: With these guys he could do it. They speak 30 languages, can hide in plain sight, infiltrate, assassinate, destabilize, They can take a whole country down in one night. Youd never see them coming.

Sam Wilson: This would have been a lot easier a week ago.

Steve Rogers: If we call Tony...

Sam Wilson: No, he wont believe us.

Steve Rogers: Even if he did...

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Secretary Ross: 36 hours. Barnes. Rogers. Wilson.

Tony Stark: As walnut date loaves go, that wasnt bad. Whoa, what do we have here? Retro tech, huh? Thrift store? Salvation Army?

Peter Parker: Uh, the garbage, actually.

Tony Stark: Youre a dumpster diver.

Peter Parker: Yeah, I was...

shot?

Natasha Romanoff: No. You really think hed be on our side?

Tony Stark: No. Natasha Romanoff: I have an idea.

Tony Stark: Me too. Wheres yours?

Natasha Romanoff: Downstairs. Wheres yours?

Peter Parker: Hey, May.

May Parker: Mmm. Hey. How was school today?

Peter Parker: Okay. This crazy car parked outside...

Tony Stark: Oh, Mr. Parker.

Peter Parker: Um... What- What are you doing...? Hey! Uh, Im-Im-Im Peter.

Tony Stark: Tony.

Peter Parker: What are... What are you - What are you - What are you doing here?

Tony Stark: Its about time we met. Youve been getting my e-mails, right?

Peter Parker: Yeah. Yeah.

Tony Stark: Right?

Peter Parker: Regarding the...

May Parker: You didnt tell me about the grant.

Peter Parker: About the grant.

Tony Stark: The September Foundation.

Peter Parker: Right.

Tony Stark: Yeah. Remember when you applied?

Anyway, look, um, I definitely did not apply for your grant.

Tony Stark: Ah-ah! Me first.

Peter Parker: Okay.

Tony Stark: Quick question of the rhetorical variety. Thats you, right?

Peter Parker: Um, no. What do you. What do you mean?

Tony Stark: Yeah. Look at you go. Wow! Nice catch. 3,000 pounds, 40 miles an hour. Thats not easy. You got mad skills.

Peter Parker: Thats all- Thats all on Youtube, though, right? I mean, thats where you found that? Because you know thats all fake. Its all done on the computer.

Tony Stark: Mm-Hmm.

Peter Parker: Its like that video. What is it?

Tony Stark: Yeahyeahyeahyeah... Oh you mean like those UFOs over Phoenix?

Peter Parker: Exactly.

Tony Stark: Oh, what have we here?

Peter Parker: [Peter hides his spider suit.] Uh... Thats a...

Tony Stark: So. Youre the... Spider... ling. Crime-fighting Spider... Youre Spider-Boy?

Peter Parker: S... Spider-Man.

Tony Stark: Not in that onesie, youre not.

Peter Parker: Its not a onesie. I dont believe this. I was actually having a real good day today, you know, Mr. Stark. Didnt miss my train, this perfectly good

Peter Parker: Yeah.

Tony Stark: I approved, so now were in business.

May Parker: You didnt tell me anything. Whats up with that? You keeping secrets from me now?

Peter Parker: Why, I just, I just... I just know how much you love surprises, so I thought I would let you know... wh... Anyway, what did I apply for?

Tony Stark: Thats what Im here to hash out.

Peter Parker: Okay. Hash, hash out, okay.

Tony Stark: Its so hard for me to believe that shessomeones aunt.

May Parker: Yeah, well, we come in all shapes and sizes, you know?

Tony Stark: This walnut date loaf is exceptional.

Peter Parker: Let me just stop you there.

Tony Stark: Yeah?

Peter Parker: Is this grant, like, got money involved or whatever? No?

Tony Stark: Yeah.

Peter Parker: Yeah?

Tony Stark: Its pretty well funded.

Peter Parker: Wow.

Tony Stark: Look who youre talking to. Can I have 5 minutes with him?

May Parker: Sure.

DVD player was just sitting there and... Algebra test. Nailed it!

Tony Stark: Who else knows? Anybody?

Peter Parker: Nobody.

Tony Stark: Not even your... unusually attractive aunt?

Peter Parker: No. No, no. No, no. If she knew, she would freak out. And when she freaks out, I freak out.

Tony Stark: You know what I think is really cool? This webbing. That tensile strength is off the charts. Who manufactured that?

Peter Parker: I did.

Tony Stark: Climbing the walls, how you doing that? Cohesive gloves.

Peter Parker: Its a long story. I was uh...

Tony Stark: Lordy! Can you even see in these?

Peter Parker: Yes. Yes, I can! I can. I can-I can see in those. Okay? Its just that... when whatever happened, happened... its like my senses have been dialled to 11. Theres way too much input, so... they just kinda help me focus.

Tony Stark: Youre in dire need of an upgrade. Systemic, top to bottom. 100-point restoration. Thats why Im here. Why you doing this? I gotta know.

Tony Stark: Youre in dire need of an upgrade. Systemic, top to bottom. 100-point restoration. Thats why Im here. Why you doing this? I gotta know. Whats your

Vision: Clint, you cant overpower me.

Clint Barton: I know I cant. But she

MO? What gets you outta that twin bed in the morning?

Peter Parker: Because... Because Ive been me my whole life, and Ive had these powers for 6 months.

Tony Stark: Mm-Hm.

Peter Parker: I read books, I build computers... And-And yeah. I would love to play football. But I couldnt then so I shouldnt now.

Tony Stark: Sure, because youre different.

Peter Parker: Exactly. But I cant tell anybody that, so Im not. When you can do the things that I can, but you dont... [Tony leans closer.] and then the bad things happen... they happen because of you.

Tony Stark: [he looks affected by peters words.] So you wanna look out for the little guy. You wanna do your part? Make the world a better place, all that, right?

Peter Parker: Yeah. Yeah just looking out... for the little guy. Thats- Thats what it is.

Tony Stark: Im gonna sit here, so you move the leg. You got a passport?

Peter Parker: Uh, no. I dont even have a drivers license.

Tony Stark: You ever been to Germany?

Peter Parker: No.

Tony Stark: Oh, youll love it.

Peter Parker: I cant go to Germany!

Tony Stark: Why?

Peter Parker: I got... homework.

Tony Stark: Im gonna pretend you

can.

Wanda Maximoff: Vision, thats enough. Let him go. Im leaving.

Vision: I cant let you.

Wanda Maximoff: Im sorry.

Vision: [He falters.] If you do this... they will never stop being afraid of you.

Wanda Maximoff: I cant control their fear, only my own. Clint Barton: Oh... Come on. We got one more stop.

Attaché: Its just a matter of time. Our satellites are running facial, biometric, and behavioural pattern scans.

Security Chief: Move, or you will be moved.

TChalla: As entertaining as that would be...

Natasha Romanoff: You really think you can find him?

TChalla: My resources are considerable.

Natasha Romanoff: Yeah, it took the world 70 years to find Barnes... so you could probably do that in about half the time.

TChalla: You know where they are.

Natasha Romanoff: I know someone who does.

Sharon Carter: Not sure you understand the concept of a getaway car.

Steve Rogers: Its low profile.

Sharon Carter: Good, because this stuff tends to draw a crowd.

Bucky Barnes: Can you move your seat up?

didn't say that.

Peter Parker: Im-Im being serious! I can't just drop out of school!

Tony Stark: Might be a little dangerous. Better tell Aunt Hottie I'm taking you on a field trip.

Peter Parker: Don't tell Aunt May.

Tony Stark: Alright, Spider-Man. Get me out of this.

Peter Parker: Sorry, I'll get the...

Wanda Maximoff: What is it?

Vision: Stay here, please.

Clint Barton: Guess I shoulda go. knocked.

Wanda Maximoff: Oh my god! What are you doing here?

Clint Barton: Disappointing my kids. I'm supposed to go waterskiing. Cap needs our help. Come on.

Vision: Clint! You should not be here.

Clint Barton: Really? I retire for, what, like five minutes, and it all goes to shit.

Vision: Please consider the consequences of your actions.

Clint Barton: Okay, they're considered. Okay, we gotta go. It's this way.

Wanda Maximoff: I've caused enough problems.

Clint Barton: You gotta help me, Wanda. Look, you wanna mope, can go to high school. You wanna make amends, you get off your ass. Shit. I knew I should've stretched.

Sam Wilson: No.

Steve Rogers: I owe you again.

Sharon Carter: Keeping a list. You know, he kinda tried to kill me.

Steve Rogers: Sorry. I'll put it on the list, too. They're going to come looking for you.

Sharon Carter: I know.

Steve Rogers: Thank you, Sharon.

Sharon Carter: That was...

Steve Rogers: Late.

Sharon Carter: Damn right. I should

Steve Rogers: Okay.

Clint Barton: Cap.

Steve Rogers: You know I wouldn't have called if I had any other choice.

Clint Barton: Hey man, you're doing me a favour. Besides, I owe a debt.

Steve Rogers: Thanks for having my back.

Wanda Maximoff: It was time to get off my ass.

Steve Rogers: How about our other recruit?

Clint Barton: He's rarin' to go. Had to put a little coffee in him, but... he should be good.

Scott Lang: What timezone is this?

Clint Barton: Come on. Come on.

Scott Lang: Captain America.

Steve Rogers: Mr. Lang.

Scott Lang: It's an honour. I'm shaking your hand too long. Wow! This is

awesome! Captain America. I

know you, too. You're great! Jeez. Ah, look, I wanna say, I know you know a lot of super people, so... Thanks for thanking of me. [To Sam.] Hey, man!

Sam Wilson: Whats up, Tic Tac?

Scott Lang: Uh, good to see you. Look, what happened last time when I...

Sam Wilson: It was a great audition, but it'll... it'll never happen again.

Steve Rogers: They tell you what were up against?

Steve Rogers: Late.

Sharon Carter: Damn right. I should go.

Steve Rogers: Okay.

Clint Barton: Cap.

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Clint Barton: Come on. Come on.

Scott Lang: Captain America.

Steve Rogers: Mr. Lang.

Scott Lang: It's an honour. I'm

TChalla: Captain.

Steve Rogers: Your highness.

Tony Stark: Anyway, Ross gave me 36 hours to bring you in. That was 24 hours ago. Can you help a brother out?

Steve Rogers: You're after the wrong guy.

Tony Stark: Your judgment is askew. Your old war buddy killed innocent people yesterday.

Steve Rogers: And there are five more super soldiers just like him. I can't let the doctor find them first, Tony. I can't.

Natasha Romanoff: Steve... you know what's about to happen. Do you really wanna punch your way out of this one?

Tony Stark: All right, I've run out of patience. Underoos! Nice job, kid.

Peter Parker: Thanks. Well, I could've stuck the landing a little better. It's just the new suit... Well, it's nothing, Mr. Stark. It's-It's perfect. Thank you.

Tony Stark: Yeah, we don't really need to start a conversation.

Peter Parker: Okay. Cap... Captain. Big fan, I'm Spider-Man.

Tony Stark: Yeah, we'll talk about it later. Just...

Peter Parker: Hey, everyone.

Tony Stark: ... good job.

Steve Rogers: You've been busy.

Tony Stark: And you've been a complete idiot. Dragging in Clint. Rescuing Wanda from a place she doesn't even want to leave, a safe place. I'm trying to keep... I'm trying to keep you from tearing the

shaking your hand too long. Wow! This is awesome! Captain America. I know you, too. You're great! Jeez. Ah, look, I wanna say, I know you know a lot of super people, so... Thanks for thanking of me. [To Sam.] Hey, man!

Sam Wilson: Whats up, Tic Tac?

Scott Lang: Uh, good to see you. Look, what happened last time when I...

Sam Wilson: It was a great audition, but itll... itll never happen again.

Steve Rogers: They tell you what were up against?

Scott Lang: Something about some... psycho-assassins?

Steve Rogers: Were outside the law on this one. So, if you come with us, you're a wanted man.

Scott Lang: Yeah, well, what else is new?

Bucky Barnes: We should get moving.

Clint Barton: We got a chopper lined up.

Man on PA #2: Dies ist eine Notsituation. Alle Passagiere müssen den Flughafen sofort evakuieren. (This is an emergency. All passengers must evacuate the airport immediately.)

Bucky Barnes: They're evacuating the airport.

Sam Wilson: Stark.

Scott Lang: Stark?

Steve Rogers: Suit up.

Tony Stark: Wow, it's so weird how you run into people at the airport. Don't you think that's weird?

Avengers apart.

Steve Rogers: You did that when you signed.

Tony Stark: Alright, we're done. You're gonna turn Barnes over, you're gonna come with us. NOW! Because it's us! Or a squad of J-SOC guys... with no compunction about being impolite. Come on.

Sam Wilson: We found it. Their Quinjets in hanger five, north runway.

Steve Rogers: Alright, Lang.

Peter Parker: Hey, guys, something...

James Rhodes: Whoa. What-What the hell was that?

Scott Lang: I believe this is yours, Captain America.

Tony Stark: Oh, great. Alright, there's two on the parking deck. One of them Maximoff, I'm gonna grab her. Rhodey, you want to take Cap?

James Rhodes: Got two in the terminal, Wilson and Barnes.

TChalla: Barnes is mine!

Peter Parker: Hey, Mr. Stark, what should I do?

Tony Stark: What we discussed. Keep your distance. Web em up.

Peter Parker: Okay, copy that!

TChalla: Move, Captain. I won't ask a second time.

Scott Lang: Look, I really don't want to hurt you.

Natasha Romanoff: I wouldn't stress about it.

James Rhodes: Definitely weird.

Steve Rogers: Hear me out, Tony. That doctor, the psychiatrist, hes behind all of this.

Bucky Barnes: What the hell is that?

Sam Wilson: Everyones got a gimmick now.

Peter Parker: You have a metal arm? That is awesome, dude! You have the right to remain silent!

James Rhodes: Sorry, Cap. This wont kill you but it aint gonna tickle either.

Tony Stark: Wanda, I think you hurt Visions feelings.

Wanda Maximoff: You locked me in my room.

Tony Stark: Okay. First, thats an exaggeration. Second, I did it to protect you. Hey, Clint.

Clint Barton: Hey, man.

Tony Stark: Clearly, retirement doesnt suit you. You got tired of shooting golf?

Clint Barton: Well, I played 18, I shot 18. Just cant seem to miss.

Tony Stark: First time for everything.

Clint Barton: Made you look.

FRIDAY: Multiple contusions detected.

Tony Stark: Yeah, I detected that too.

Peter Parker: Oh god. Hey buddy, I think you lost this! Those wings carbon fiber?

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Sam Wilson: Is this stuff coming out of you?

Peter Parker: That would explain the rigidity-flexibility ratio, which, gotta say, thats awesome, man.

Sam Wilson: I dont know if youve been a fight before but theres usually not this much talking.

Peter Parker: Alright, sorry, my bad. Guys, look. Id love to keep this up but Ive only got one job here today and I gotta impress Mr. Stark, so, Im really sorry. Wwahhhh!

Bucky Barnes: You couldnt have done that earlier?

Sam Wilson: I hate you.

James Rhodes: Great.

Scott Lang: Hey, Cap, heads up! Throw it at this. Now!

James Rhodes: Oh, come on!

Scott Lang: Oh, man. I thought it was a water truck. Uh... sorry.

James Rhodes: Alright. Now, Im pissed.

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Bucky Barnes: What the hell is that?

Sam Wilson: Everyones got a gimmick now.

Peter Parker: You have a metal arm? That is awesome, dude! You have the right to remain silent!

Natasha Romanoff: Is this, part of the plan?

Tony Stark: Well, my plan was to go easy on them. You wanna switch it up?

Clint Barton: Theres our ride.

Steve Rogers: Come on!

Vision: Captain Rogers. I know you believe what youre doing is right. But for the collective good you must surrender now.

Sam Wilson: What do we do, Cap?

Steve Rogers: We fight.

Natasha Romanoff: This is gonna end well.

Peter Parker: Theyre not stopping.

Tony Stark: Neither are we.

Natasha Romanoff: Were still friends, right?

Clint Barton: Depends on how hard you hit me.

Wanda Maximoff: You are pulling your punches.

Bucky Barnes: I didnt kill your father.

TChalla: Then why did you run?

Peter Parker: That thing does not obey the laws of physics at all.

Steve Rogers: Look kid. Theres a lot going on here that you dont understand.

Peter Parker: Mr. Stark said youd say that. Wow. He also said to go for your legs.

Sam Wilson: Clint, can you get him off me?

Clint Barton: Buckled in?

James Rhodes: Sorry, Cap. This wont kill you but it aint gonna tickle either.

Tony Stark: Wanda, I think you hurt Visions feelings.

Wanda Maximoff: You locked me in my room.

Tony Stark: Okay. First, thats an exaggeration. Second, I did it to protect you. Hey, Clint.

Clint Barton: Hey, man.

Tony Stark: Clearly, retirement doesnt suit you. You got tired of shooting golf?

Clint Barton: Well, I played 18, I shot 18. Just cant seem to miss.

Tony Stark: First time for everything.

it very long. On my signal, run like hell. And if I tear myself in half... dont come back for me.

Bucky Barnes: Hes gonna tear himself in half?

Steve Rogers: Youre sure about this, Scott?

Scott Lang: I do it all the time. I mean once... in a lab. Then I passed out. Im the boss. Im the boss. Im the boss. Im the boss. Im the BOSS!

Peter Parker: Holy shit!

James Rhodes: Okay, tiny dude is big now. Hes big now.

Steve Rogers: I guess thats the signal.

Sam Wilson: Way to go, Tic Tac!

Steve Rogers: Stark tell you anything else?

Scott Lang: Yeah. No, Im good. Im good, Arrow Guy. Lets go. Lets go!

Clint Barton: As much as I hate to admit it, if were gonna win this one, some of us might have to lose it.

Sam Wilson: This isnt the real fight, Steve.

Steve Rogers: Alright, Sam, whats the play?

Sam Wilson: We need a diversion, something big.

Scott Lang: I got something kind of big, but I cant hold

Peter Parker: You know that part... where theyre on the snow planet... with the walking thingies? Tony Stark: Maybe the kids on to something.

James Rhodes: High now, Tony. Go high.

Peter Parker: YES! Haha! That was awesome!

Scott Lang: Does anyone have any orange slices?

Tony Stark: Kid, you alright?

Peter Parker: Hey! Get off me!

Tony Stark: Same side. Guess who. Hi. Its me.

Peter Parker: Oh. Hey, man.

Tony Stark: Yeah.

Peter Parker: That was scary.

Tony Stark: Yeah. Youre done.

Peter Parker: That youre wrong. You think youre right. That makes you dangerous.

Steve Rogers: Guess he had a point. You got heart, kid. Where you from?

Peter Parker: Queens.

Steve Rogers: Brooklyn.

Tony Stark: Friday?

FRIDAY: We have some weapon systems offline.

Tony Stark: They what?

Scott Lang: Oh, youre gonna have to take this into the shop.

Tony Stark: Whos speaking?

Scott Lang: Its your conscience. We dont talk a lot these days.

Tony Stark: Friday?

FRIDAY: Deploying fire suppression system.

Scott Lang: Uh -oh. Oh boy. Whoa!

Bucky Barnes: [To Steve.] We gotta go. That guys probably in Siberia by now.

Steve Rogers: We gotta draw out the flyers. Ill take Vision. You get to the jet.

Sam Wilson: No, you get to the jet! Both of you! The rest of us arent getting out of here.

Tony Stark: Give me back my Rhodey.

Peter Parker: I got him!

Tony Stark: Okay, anybody on our side hiding any shocking and fantastic abilities theyd like to disclose, Im open to

Alright?

Peter Parker: What?

Tony Stark: You did a good job. Stay down.

Peter Parker: No, Im good. Im fine.

Tony Stark: Stay down.

Peter Parker: No, its good I gotta get him back!

Tony Stark: Youre going home or Ill call Aunt May! Youre done!

Peter Parker: Wait. Mr. Stark, wait! Im not done, Im not... Okay, Im done. Im done. Natasha Romanoff: [In the partially wrecked hangar the Quinjets engines fire and the guns blast debris from the entrance. Natasha keeps TChalla held until the jet rises. Black Panther leaps, but cant keep hold and the Quinjet flies out of the hangar. War Machine flies after it. In the hangar:] I said Id help you find him, not catch him. Theres a difference.

Vision: Im sorry.

Wanda Maximoff: Me, too.

Vision: Its as I said. Catastrophe.

James Rhodes: Vision, I got a bandit on my six. Vision! You copy? Target his thrusters, turn him into a glider.

Tony Stark: Rhodey!

James Rhodes: Tony, Im flying dead stick.

Tony Stark: RHODES! Read vitals.

FRIDAY: Heartbeat detected. Emergency medical is on its way.

Sam Wilson: Im sorry.

German Innkeeper: Guten Morgen, Zimmerservice? (Good morning. Room

suggestion.

Scott Lang: You wanna get to them... you gotta go through me

Clint Barton: We havent met yet. [He flattens his bow and spins it around.] Im Clint.

TChalla: I dont care.

Scott Lang: Get off. Something just flew in me!

Natasha Romanoff: Youre not gonna stop.

Steve Rogers: You know I cant.

Natasha Romanoff: Im gonna regret this. Go.

Peter Parker: [Outside] Hey, guys, you ever see that really old movie, Empire Strikes Back?

James Rhodes: Jesus, Tony, how old is this guy?

Tony Stark: I dont know, I didnt carbon-date him. Hes on the young side.

service.)

Helmut Zemo: Guten Morgen Frau Leiber. Zimmer 201 hier (Good morning, Mrs. Leiber. [subtitled] This is room 201.)

German Innkeeper: Ah, Herr Müller. Speck und schwarzerKaffeefür Sie, ja? (Ah, Mr. Müller. [subtitled] Bacon and black coffee again today?)

Helmut Zemo: Wie gut Sie michkennen. ([subtitled] You know me so well.)

German Innkeeper: Hallo? IhrFrühstückisthier. Darf ich michreinlassen? Herr Müller? Herr Müller? Oh, mein Gott! ([subtitled] Hello? Your breakfast is here. May I let myself in? Mr. Müller? Mr. Müller? Oh God!)

Bucky Barnes: Whats gonna happen to your friends?

Steve Rogers: Whatever it is... Ill deal with it.

Bucky Barnes: I dont know if Im worth all this, Steve.

Steve Rogers: What you did all those years... It wasnt you. You didnt have a choice.

Bucky Barnes: I know. But I did it.

Tony Stark: How did this happen?

Vision: I became distracted.

Tony Stark: I didnt think that was possible.

Vision: Neither did I.

Tony Stark: The doctors say he shattered L4 through S1. Extreme

Tony Stark: Give me a break, Barton. I had no idea theyll put you here. Come on.

Clint Barton: [spits] Yeah, well, you knew theyd put us somewhere, Tony.

Tony Stark: Yeah, but not some super-max floating ocean pokey. You know, this place is for maniacs. This is a place for...

Clint Barton: Criminals? [He stands up.] Criminals, Tony. Think thats the word youre looking for. Right? That didnt used to mean me. Or Sam, or Wanda. But here we are.

Tony Stark: Because you broke the

laceration in the spinal cord. Probably looking at some form of paralysis.

Natasha Romanoff: Steves not gonna stop. If you dont either, Rhodeys gonna be the best case scenario.

Tony Stark: You let them go, Nat.

Natasha Romanoff: We played this wrong.

Tony Stark: We? Boy, it must be hard to shake the whole double agent thing, huh? It sticks in the DNA.

Natasha Romanoff: Are you incapable of letting go of your ego for one goddamn second?

Tony Stark: TChalla told Ross what you did, so... theyre coming for you.

Natasha Romanoff: Im not the one that needs to watch their back.

Tony Stark: What am I looking at, Friday?

FRIDAY: Priority upload from Berlin police.

Tony Stark: Fire up the chopper.

FRIDAY: The Task Force called for a psychiatrist as soon as Barnes was captured. The UN dispatched Dr. Theo Broussard from Geneva within the hour. He was met by this man.

Tony Stark: Did you run facial recognition yet?

FRIDAY: What do I look like?

Tony Stark: Uh, I dont know. Ive been picturing a red head.

FRIDAY: You must be thinking of someone else.

Tony Stark: Must be.

law.

Clint Barton: Yeah.

Tony Stark: I didnt make you.

Clint Barton: La, la, la, la, la...

Tony Stark: You read it, you broke it.

Clint Barton: La, la, la, la la...

Tony Stark: Alright, youre all grown up, you got a wife and kids. I dont understand, why didnt you think about them before you chose the wrong side?

Clint Barton: You gotta watch your back with this guy. Theres a chance hes gonna break it.

Scott Lang: Hank Pym always said, you never can trust a Stark.

Tony Stark: Who are you?

Scott Lang: Come on, man.

Sam Wilson: Hows Rhodes?

Tony Stark: Theyre flying him to Columbia Medical tomorrow. So... fingers cross. What do you need? They feed you yet?

Sam Wilson: Youre the good cop now?

Tony Stark: Im just the guy who needs to know where Steve went.

Sam Wilson: Well, you better go get a bad cop, because youre gonna have to go Mark Fuhrman on my ass to get information out of me.

Tony Stark: Oh, I just knocked the A out of their AV. We got about 30 seconds before they realise its not their equipment.

Secretary Ross: What did you do?

FRIDAY: The fake doctor is actually Colonel Helmut Zemo, Sokovian Intelligence. Zemo ran Echo Skorpion, a Sokovian covert kill squad.

Tony Stark: So, what happened to the real Broussard?

FRIDAY: He was found dead in a Berlin hotel room. Where police also found a wig and facial prosthesis approximating the appearance of one James Buchanan Barnes.

Tony Stark: Son of a bitch. Get this to Ross.

FRIDAY: Yes, Boss.

Guard: [on radio] This is the Raft Prison Control. You're clear for landing, Mr. Stark.

Tony Stark: So? You got the files? Lets reroute the satellites, start facial scanning for this Zemo guy.

Secretary Ross: You seriously think I'm gonna listen to you after that fiasco in Leipzig? You're lucky you're not in one of these cells.

Clint Barton: [clapping] The Futurist, gentlemen! The Futurist is here! He sees all! He knows what's best for you, whether you like it or not.

Steve Rogers: You remember that time we had to ride back from Rockaway Beach in the back of that freezer truck?

Bucky Barnes: Was that the time we used our train money to buy hot dogs?

Steve Rogers: You blew three bucks trying to win that stuffed bear for a redhead.

Bucky Barnes: What was her name again?

Get it back up!

Tony Stark: Just look. Because that is the fellow who was supposed to interrogate Barnes. Clearly, I made a mistake. Sam, I was wrong.

Sam Wilson: That's a first.

Tony Stark: Cap is definitely off the reservation but he's about to need all the help he can get. We don't know each other very well. You don't have to...

Sam Wilson: Hey, it's alright. Look, I'll tell you... but you have to go alone and as a friend.

Tony Stark: Easy.

Secretary Ross: Stark? Did he give you anything on Rogers?

Tony Stark: Nope. Told me to go to hell. I'm going back to the compound instead, but you can call me anytime. I'll put you on hold, I like to watch the line blink.

Helmut Zemo: I lost everyone. And so, will you. [He plays surveillance footage from December 16th 1991. Steve steps over to the screen.] An empire toppled by its enemies can rise again. But one which crumples from within? That's dead... forever.

Tony Stark: I know that road. What is this?

Howard Stark: Help my wife.

Steve Rogers: Dolores. You called her Dot.

Bucky Barnes: Shes gotta be a hundred years old right now.

Steve Rogers: So are we, pal.

Steve Rogers: He cant have been here more than a few hours.

Bucky Barnes: Long enough to wake them up.

Steve Rogers: You ready?

Bucky Barnes: Yeah.

Tony Stark: You seem a little defensive.

Steve Rogers: Its been a long day.

Tony Stark: At ease, Soldier. Im not currently after you.

Steve Rogers: Then why are you here?

Tony Stark: Could be your storys not so crazy. Maybe. Ross has no idea Im here. Id like to keep it that way. Otherwise, I gotta arrest myself.

Steve Rogers: Well, that sounds like a lot of paperwork. Its good to see you, Tony.

Tony Stark: You too, Cap. [to Bucky] Hey, Manchurian Candidate, youre killing me. Theres a truce here. You can drop...

Tony Stark: I got heat signatures.

Steve Rogers: How many?

Tony Stark: Uh, one.

Helmut Zemo: [on speaker] If its any comfort, they died in their sleep. Did you really think I wanted more of you?

Please. Help.

Howard Stark: Sergeant Barnes?

Maria Stark: Howard!

Maria Stark: Howard!

Steve Rogers: Tony. Tony.

Tony Stark: Did you know?

Steve Rogers: I didnt know it was him.

Tony Stark: Dont bullshit me, Rogers! Did you know?

Steve Rogers: Yes.

Steve Rogers: [to Bucky] Get out of here!

Steve Rogers: It wasnt him, Tony. Hydra had control of his mind!

Tony Stark: Move!

Steve Rogers: It wasnt him!

FRIDAY: Left boot jet failing. Flight systems compromised.

Tony Stark: Ah crap.

Steve Rogers: Hes not going to stop. Go.

Tony Stark: Come on, come on.

FRIDAY: Targeting systems knackered, boss.

Tony Stark: Im eyeballing it. Do you even remember them?

Bucky Barnes: I remember all of them.

Steve Rogers: This isnt gonna change what happened.

Tony Stark: I dont care. He killed my mom.

Zemos Wife: You shouldve seen his

Bucky Barnes: What the hell?

Helmut Zemo: Im grateful to them, though. They brought you here. Please, Captain. The Soviets built this chamber to withstand the launch blast of UR-100 rockets.

Tony Stark: Im betting I could beat that.

Helmut Zemo: Oh, Im sure you could, Mr. Stark. Given time. But then youd never know why you came.

Steve Rogers: You killed innocent people in Vienna just to bring us here?

Helmut Zemo: I thought about nothing else for over a year. I studied you. I followed you. But now that youre standing here, I just realized... theres a bit of green in the blue of your eyes. How nice to find a flaw.

Steve Rogers: Youre Sokovian. Is that what this is about?

Helmut Zemo: Sokovia was a failed state long before you blew it to hell. No. Im here because I made a promise.

Steve Rogers: You lost someone?

little face. Just try, okay? Im going to bed. I love you.

TChalla: I almost kill the wrong man.

Helmut Zemo: Hardly an innocent one.

TChalla: This is all you wanted? To see them rip each other apart.

Helmut Zemo: My father lived outside the city. I thought we would be safe there. My son was excited. He could see the Iron Man from the car window. I told my wife, Dont worry. They are fighting in the city. Were miles from harm. When the dust cleared... and the screaming stopped. It took me two days until I found their bodies. My father... still holding my wife and son in his arms. And the Avengers? They went home. I knew I couldnt kill them. More powerful men than me have tried. But, if I could get them to kill each other... Im sorry about your father. He seemed a good man. With a dutiful son.

TChalla: Vengeance has consumed you. Its consuming them I am done letting it consume me. Justice will come soon enough.

Helmut Zemo: Tell that to the dead.

TChalla: The living are not done with you yet.

FRIDAY: You cant beat him hand to hand.

Tony Stark: Analyse his fight pattern.

FRIDAY: Scanning!
Countermeasures ready.

Tony Stark: Lets kick his ass.

Steve Rogers: Hes my friend.

Individuals. And Im happy to say that, for the most part, they havent let me down. Which is why I cant let them down

Tony Stark: So was I. Stay down. Final warning.

Steve Rogers: I can do this all day.

Tony Stark: That shield doesnt belong to you. [Steve turns his back.] You dont deserve it. My father made that shield!

Everett Ross: Meals at eight and five. Toilet privileges twice a day. Raise your voice, zap. Touch the glass, zap. You step out of line, you deal with me. Please, step out of line. Hm? [Zeemo just stares.] So how does it feel? To spend all that time, all that effort... and, to see it fail so spectacularly?

Helmut Zemo: Did it?

Tony Stark: Its just the first pass.

James Rhodes: Yeah.

Tony Stark: Give me some feedback. Anything you can think of. Shock absorption. Lateral movement. Cup holder?

James Rhodes: You may wanna think about some AC down in...

Tony Stark: Lets go. Ill give you a hand.

James Rhodes: No, no, dont. Dont help me. Dont help me. 138. 138 combat missions. Thats how many Ive flown, Tony. Every one of them couldve been my last, but I flew em. Because the fight needed to be fought. Its the same with these Accords. I signed because it was the right thing to do. And, yeah, this sucks. This is... This is a bad beat. But it hasnt change my mind. I dont think. Tony Stark: You okay?

James Rhodes: Oh yeah.

FedEx Driver: Are you Tony

either. Locks can be replaced, but maybe they shouldnt. I know I hurt you, Tony. I guess I thought by not telling you about your parents I was sparing you, but I can see now that I was really sparing myself, and Im sorry. Hopefully one day you can understand. I wish we agreed on the Accords, I really do. I know youre doing what you believe in, and thats all any of us can do. Thats all any of us should...

FRIDAY: Priority call from Secretary Ross. Theres been a breach at the Raft prison.

Tony Stark: Yeah, put him through.

Secretary Ross: Tony, we have a problem. Tony Stark: Ah, please hold.

Secretary Ross: No. Dont...

Steve Rogers: [letter to Stark] So, no matter

what. I promise you, if you need us, if you need me, Ill be there.

Steve Rogers: You sure about this?

Bucky Barnes: I cant trust my own mind. So, until they figure out how to get this stuff out of my head I think going back under is the best thing, ...for everybody.

Steve Rogers: Thank you for this.

TChalla: Your friend and my father, they are both victims. If I can help one of them find peace...

Steve Rogers: You know, If they find out hes here... theyll come for him.

TChalla: Let them try.

May Parker: So. Who was it? Who hit you?

Peter Parker: Some guy. So itchy, man. God.

Stank?

James Rhodes: Yes, this is- this is Tony Stank. You're in the right place. Thank you for that! I'm never dropping that, by the way. Table for one, Mr. Stank. Please, by the bathroom.

Steve Rogers: [letter to Stark] Tony, I'm glad you're back at the compound. I don't like the idea of you rattling around a mansion by yourself. We all need family. The Avengers are yours, maybe more so than mine. I've been on my own since I was 18. I never really fit in anywhere, even in the army. My faiths in people, I guess.

Thor Ragnarok:

THOR: Now I know what you're thinking. Oh no! Thors in a cage. How did this happen? Well, sometimes you have to get captured just to get a straight answer out of somebody. It's a long story but basically, I'm a bit of a hero. See, I spent some time on earth, fought some robots, saved the planet a couple of times. Then I went searching through the cosmos for some magic, colorful Infinity Stone things... didn't find any.

May Parker: What's some guy's name?

Peter Parker: Uh, Steve.

May Parker: Steve? From 12-C? With the overbite?

Peter Parker: No, no, no. You don't know him, he's from Brooklyn. [Peter's wrist band emits a red beam which he hides when his aunt comes into the room.] Ouch.

May Parker: Well... I hope you got a few good licks in.

Peter Parker: Yeah, I got quite a few in, actually. His friend was huge. Like huge. That's way better. Thank you.

May Parker: Okay, tough guy. Peter Parker: Love you, May. Hey, can you shut the door?

That's when I came across a path of death and destruction which led me all the way here into this cage... where I met you. How much longer do you think we'll be here?

SURTUR (O.S.): Thor, Son of Odin.

THOR: Surtur. Son of a bitch...you're still alive! I thought my father killed you, like, half a million years ago.

SURTUR: I cannot die. Not until I fulfill my destiny and lay waste to your home.

THOR: You know, it's funny you should mention that because I've been having these terrible dreams of late. Asgard

gives me access to everything the Nine Realms have to offer. I mean it's all mine for the taking.

(beat) Behold...my stuff.

SKURGE (CONTD): Im

up in flames, falling to ruins, and you Surtur are at the center of all of them.

SURTUR: Then you have seen Ragnarok, the

fall of Asgard. The great prophecy—

THOR (O.S.): Hang on. Hang on.

THOR (CONTD): Ill be back around shortly. I really feel like we are connecting there.

THOR (CONTD): Okay, so, Ragnarok. Tell me about that. Walk me through it.

SURTUR: My time has come. When my crown is reunited with the Eternal Flame, I shall be restored to my full might. I will tower over the mountains and bury my sword deep in Asgards—

THOR: Oh, hang on. Give it a second.

THOR (CONTD): I swear Im not even moving, its just doing this on its own. Im really sorry. (then:) Okay, let me get this straight. Youre going to put your crown into

the Eternal Flame, and then youll suddenly grow as big as a house—

SURTUR: A mountain!

THOR: The Eternal Flame that Odin keeps locked away on Asgard?

SURTUR: Odin is not on Asgard. And your

absence has left the throne defenseless.

THOR: Okay, so where is it? This crown?

SURTUR: This is my Crown, the

particularly fond of these. I pulled `em out of a place on Midgard called Texas. I even named them. Des and Troy. You see, when you put them together...they destroy.

THOR: Heimdall, come on.

THOR (CONTD): Stay. (looks up to the sky:) Im running short on—options.

THOR (O.S.): Heimdall?

ASGARDIAN WOMAN: Skurge, is that important?

SKURGE: You girls are in for a treat.

SKURGE Girls! (beat) Well well, look who decided to pop in. Thanks for scaring away my company and drenching my workplace in brains.

THOR: Who are you?

SKURGE: Dont you remember? Im Skurge.

(Thor doesnt) We fought together on Vanaheim.

THOR: Right. Wheres Heimdall?

SKURGE: That traitor. No one knows, hes a

fugitive of the throne.

THOR: Traitor?

SKURGE: Yeah, you see, Odin charged Heimdall with negligence of duty, but he disappeared before the trial. Hard to catch a guy who can see everything in the Universe.

THOR: Sure.

SKURGE: Hold on. Im supposed to announce

your arrival.

source of my power.

THOR: Oh, thats a crown? I thought it was a big eyebrow.

SURTUR: Its a crown.

THOR: Anyway, it sounds like all I have to do to stop Ragnarok is rip that thing off your head.

SURTUR: But Ragnarok has already begun. You cannot stop it. I am Asgard's doom, and so are you. All will suffer, all will burn.

THOR: Thats intense. To be honest, seeing you grow really big and set fire to a planet would be quite the spectacle. But it looks like Im going to have to go with option B where I bust out of these chains, knock that tiara off your head, and stash it away in Asgard's vault.

SURTUR: You cannot stop Ragnarok. Why fight it?

THOR: Because thats what heroes do.

THOR (CONTD): Wait, sorry. I didnt time that right. (pause) And, now!

SURTUR: You have made a grave mistake, Odinson.

THOR: I make grave mistakes all the time. Everything seems to work out.

THOR (CONTD): Heimdall. I know its been a while, but I could use a fast exit!

THOR (CONTD): ...Heimdall?

SKURGE: Heimdall was an idiot. This job

should have made him rich. Now, the job aint easy, but it does have its benefits. The Bi-Frost

THOR: What the hell is that?

ACTOR LOKI: Oh, brother. This is it. I take

my leave.

ACTOR THOR: You fool, you didnt listen!

ACTOR LOKI: Im sorry.

ACTOR THOR: Lady Sif! Get help!

ACTOR SIF: Somebody help!

ACTOR LOKI: Sorry for all Ive done.

ACTOR THOR: Its all right. Hold on.

ACTOR LOKI: Im sorry I tried to rule Earth.

ACTOR THOR: Theyd be lucky to have you.

ACTOR LOKI: Im sorry about that thing with the Tesseract. I just couldnt help myself.

ACTOR THOR: I know.

ACTOR LOKI: Im a trickster.

ACTOR THOR: So mischievous.

ACTOR LOKI: Sorry about that time I turned you into a frog.

ACTOR THOR: It was a wonderful joke.

ODIN: Twas indeed hilarious.

ACTOR THOR: You are the savior of Asgard.

ACTOR LOKI: Tell my story.

ACTOR THOR: I will.

ACTOR LOKI: Build a statue for

me.

ACTOR THOR: We will build a big statue for you.

ACTOR LOKI: With my helmet on, with the big bendy horns.

LOKI: You had one job! Just the one.

ACTOR THOR: I will tell Father what you did here today.

THOR: Wheres Odin?

ACTOR LOKI: I didnt do it for him.

LOKI: You just couldnt stay away, could you? Everything was fine without you. Asgard was prospering. Youve ruined everything. Ask them.

ACTOR THOR: Noooooooo!!!

THOR: Wheres father? Did you kill him?

ACTOR ODIN: And so Loki died of his wounds, giving his life for ours. He fought back those disgusting dark elves. He brought peace to the realm.

LOKI: You had what you wanted, you had the independence you asked for!

ACTOR ODIN (CONTD): Loki, my boy...`Twas many moons ago I found you on a frost-bitten battlefield.

LOKI: Ow-ow-ow! Alright! I know exactly where he is.

LOKI: I swear, I left him right here.

ACTOR ODIN (CONTD): On that day, I did not yet see in you Asgards savior. No. You are merely a little blue baby icicle... that melted this old fools heart.

THOR: Right here on the sidewalk? Or right there, where the building thats being demolished? Great planning.

LOKI: How was I supposed to know? Cant

ODIN: Bravo! Bravo! Well done. Bravo.

see into the future. Im not a witch.

THOR: Father.

THOR: Then why do you dress like one?

ODIN: Oh, shit. My son! Thor has returned! Greetings my boy.

LOKI: Hey.

THOR: Its an interesting play. Whats it called?

THOR: I cant believe youre alive. I saw you die. I mourned you, I cried for you.

ODIN: The Tragedy of Loki of Asgard. The

LOKI: Im honored.

people wanted to commemorate him.

COLLEGE GIRL 2: Ask him.

THOR: Indeed, they should. I like that statue. A lot better looking than he was

COLLEGE GIRL 1: Hi. Would you mind taking a picture with us?

THOR: Sure. (to Loki:) Start

when he was

alive, though. A little less weasely. Less greasy maybe.

THOR (CONTD): You know what this is?

ODIN: The skull of Surtur? Thats a formidable weapon.

THOR: Do me a favor. Lock this in a vault so it doesnt turn into a giant monster and destroy the whole planet.

ODIN: So, its back to Midgard for you, is it?

THOR: Nope. Ive been having this reoccurring dream lately.

THOR (CONTD): Every night I see Asgard fall into ruins...

ODIN: Thats just a silly dream... Signs of an overactive imagination.

THOR: Possibly... but then I decide to go out there and investigate. And what do I find, but the Nine Realms completely in chaos. Enemies of Asgard assembling, plotting our demise, all while you, Odin, the protector of those Nine Realms, are sitting here in your bathrobe, eating grapes.

ODIN: Well, it is best to respect our neighbors freedom.

THOR: Of course, the freedom to be massacred.

ODIN: Yes, besides, I have been rather busy myself.

THOR: Watching theatre.

ODIN: Board meetings, and security council meetings...

THOR: You really going to make me do it?

figuring out where he is.

COLLEGE GIRL 1: Oh, my god.

COLLEGE GIRL 2: Sorry to hear that Jane dumped you.

THOR: She didnt dump me, you know. I dumped her. It was a mutual dumping.

THOR: Whats this, what are you doing!?

LOKI: This... isnt me.

THOR: Loki?

STRANGE: Thor Odinson.

STRANGE: God of Thunder.

STRANGE: You can put down the umbrella.

THOR: So, earth has wizards now?

STRANGE: The preferred term is Master of the Mystic Arts.

THOR: Alright wizard, who are you? Why should I care?

STRANGE: My name is Doctor Stephen Strange and I have some questions for you. Take a seat.

STRANGE: Tea?

THOR: I dont drink tea.

STRANGE: What do you drink?

THOR: Not tea.

STRANGE

So I keep a watch list of individuals and beings from other realms that may be a threat to this world. Your adopted brother Loki is one of these beings.

ODIN: Do what?

THOR: You know that nothing will stop Mjolnir as it returns to my hand.

THOR: Not even your face.

ODIN: Youve gone quite mad. Youll be executed for this!

THOR: Then Ill see you on the other side...brother.

LOKI: Alright, I yield!

SKURGE: Behold! Thor..Odinson.

DR. STRANGE: Great. Then Ill help you.

THOR: If you knew where he was, why didnt you call me?

DR. STRANGE: I have to tell you, he was adamant that he not be disturbed. Your father said he had chosen to remain in exile. And you dont have a phone.

THOR: No, I dont have a phone, but you could have sent an electronic letter. Its called an email.

STRANGE: Yeah, do you have a computer

THOR: No. What for? Anyway, my father is no longer in exile. So, if you could tell me where he is, I can take him home.

DR. STRANGE: Gladly. Hes in Norway.

STRANGE: Im just seeing whether this incantation requires any Asgardian modifications.

STRANGE: Nope.

STRANGE: Oh, we dont need that.

THOR: Will you stop doing that?

STRANGE: I need just one strand

THOR: Hes a worthy inclusion.

STRANGE: Then why bring him here?

THOR: Were looking for my father.

STRANGE: So. If you are to tell you where Odin was, all parties concerned would promptly return to Asgard?

THOR: Promptly.

THOR: No, Ive stopped Ragnarok. I put an end to Surtur.

ODIN: No. It has already begun. Shes coming. My life was all that held her back, but my time has come. I cannot keep her away any longer.

THOR: Father, who are you talking about?

ODIN: The Goddess of Death. Hela. My first born. Your sister.

That hits Thor hard. Loki cant believe what hes hearing.

THOR: ...what?

ODIN: Her violent appetites grew beyond my control. I couldnt stop her, so I imprisoned her. Locked her away. She draws her strength from Asgard...and once she gets there, her powers will be limitless.

THOR: Whatever she is, we can stop her. We can face her together.

ODIN: No, we wont. Im on a different

path now. This you must face alone. Odin looks into Thors eyes, struggling to breathe.

ODIN: For the briefest of instances,

of your hair.

THOR: Let me explain something,
my hair

is not to be meddled wi-!

THOR: We could have just walked.

DR. STRANGE: Hes waiting for
you.

THOR: All right.

STRANGE: Dont forget your
umbrella.

THOR: Yes.

THOR: Sorry

THOR: I suppose Ill need my
brother back.

DR. STRANGE: Yeah, right.

LOKI: ...I have been falling...for
thirty minutes!

DR. STRANGE: You can handle
him from here.

THOR: Yeah of course. Thank you
very much for your help.

STRANGE: Good luck.

LOKI: Handle me? Who are you?

THOR: Loki.

LOKI: you think youre some kind
of sorcerer? Dont think for one minute, you
second-rate...

DR. STRANGE: Bye-bye.

THOR: Father?

ODIN: Look at this place. Its
beautiful.

THOR: Father, its us.

ODIN: My sons. Ive been waiting
for you.

father and sons share a quiet moment
together. Tears well in Thors eyes.

ODIN: Look at that.

ODIN: Remember this place.
Home.

LOKI: Brother.

THOR: This was your doing.

HELA: So, hes gone? Thats a
shame. I wouldve liked to have seen that.

THOR: You must be Hela. Im
Thor, son of

Odin.

HELA: Really, you dont look like
him.

LOKI: Perhaps we can reach an
arrangement.

HELA: You sound like him.

HELA: Kneel.

LOKI: Beg your pardon?

HELA: Kneel...before your Queen.

THOR: I dont think so.

THOR: Its not possible.

HELA: Darling, you have no idea
whats possible.

LOKI: Bring us back!

THOR: No!!

THOR: Loki!

VOLSTAGG: Who are you!? What
have you done with Thor?

HELA: Im Hela.

SKURGE: Im just a janitor.

HELA: You look like a smart boy
with good survival instincts. How would

THOR: I know. Weve come to
take you
home.

ODIN: Home, yes. Your mother,
she calls me. Do you hear it?

THOR: Loki, lift your magic.

ODIN: Took me quite a while to
break free from your spell. Frigga would
have been proud.

ODIN: Come and sit with me. I
dont have much time.

Odin sits, out of breath, weak. His
sons sit beside him.

THOR: I know that we failed you,
but we can make this right.

ODIN: I failed you. It is upon
us...Ragnarok.

you like a job?

LEAD SCRAPPER: Are you a
fighter or are you food?

THOR: Im just passing through.

LEAD SCRAPPER: It is food. On
your knees.

SCRAPPER #142: Hes MINE.

SCRAPPER #142: Wait!

SCRAPPER #142: Wait! Hes mine.
So, if you want him, you go through me.

SCRAPPER: But weve already got
him.

SCRAPPER #142: Alright then I
guess I go through you.

LEAD SCRAPPER: More food.

THOR: Thank you.

SCRAPPER #142: This is Scrapper
142. I need

clearance and an audience with the
boss. Ive got something special.

THOR: Hey! Where are you
taking me?

THOR: Answer me! Hey! I am
Thor, son of

Odin. I need to get back to Asgard.

SCRAPPER #142: Many apologies,
your majesty.

HELA: Its come to my attention
that you dont know who I am.

GRANDMASTER: What have you
brought today? Tell me.

SCRAPPER #142: A contender.

THOR: A what?

GRANDMASTER: I need to go
closer. I want a closer look at this. Can you
take us closer? Thank you.

GRANDMASTER: Pay this lady.

THOR: Just wait a damn minute.
Im not for sale.

GRANDMASTER: Man. He is a
fighter.

SCRAPPER #142: Id take 10
million.

TOPAZ: Tell her shes dreaming.

GRANDMASTER: For heavens
sake, transfer the units.

HELA: I am Hela, Odins first born, Commander of the legions of Asgard, the rightful heir to the throne, and the Goddess of Death.

HELA: My father is dead. As are the princes. You're welcome. We are once the seat of absolute power in the Cosmos. Our supremacy was unchallenged, yet Odin stopped at Nine Realms. Our destiny is to rule over all others. And I am here to restore that power. Kneel before me...and rise into the ranks of my great conquest.

HOGUN: Whoever you are... whatever you've done, surrender now! Or we will show you no mercy.

HELA: Whoever I am? Did you listen to a word I said?

HOGUN: This is your last warning!

HELA: I thought you'd be happy to see me. Fine.

SCRAPPER #142: Alright then I guess I go through you.

LEAD SCRAPPER: More food.

THOR: Thank you.

SCRAPPER #142: This is Scrapper 142. I need

clearance and an audience with the boss. I've got something special.

THOR: Hey! Where are you taking me?

THOR: Answer me! Hey! I am Thor, son of

Odin. I need to get back to Asgard.

SCRAPPER #142: Many apologies, your majesty.

HELA: It's come to my attention that you don't know who I am.

THOR: You'll pay for this!

SCRAPPER #142: No, I got paid for this.

GRANDMASTER: Here's what I want to know. Who are you?

THOR: I am the God of THUNDER!!!

GRANDMASTER: Wow. I didn't hear any thunder, but out of your fingers, was that like...sparkles?

TOPAZ: We located your cousin.

GRANDMASTER: Oh good! Yeah, come on. I think you're gonna like this.

GRANDMASTER: There he is. Hey, cuz. We almost couldn't find you. What, have you been hiding?

THOR: Hi.

GRANDMASTER: So...

COUSIN CARLO: Please. I'm sorry.

GRANDMASTER: Carlo... I pardon you.

COUSIN CARLO: Thank you. Thank you.

GRANDMASTER: You're officially pardoned...from life.

THOR: Oh, my god!

GRANDMASTER: I'm stepping in it. I'm stepping in it. Look out!

THOR: Oh, the smell.

GRANDMASTER: What does it smell like?

TOPAZ: Burnt toast.

GRANDMASTER: What happened

HELA: I am Hela, Odins first born, Commander of the legions of Asgard, the rightful heir to the throne, and the Goddess of Death.

HELA: My father is dead. As are the princes. Youre welcome. We are once the seat of absolute power in the Cosmos. Our supremacy was unchallenged, yet Odin stopped at Nine Realms. Our destiny is to rule over all others. And I am here to restore that power. Kneel before me...and rise into the ranks of my great conquest.

HOGUN Whoever you are... whatever youve done, surrender now! Or we will show you know mercy.

HELA: Whoever I am? Did you listen to a word I said?

HOGUN: This is your last warning!

HELA: I thought youd be happy to see me. Fine.

to my manners? I havent properly introduced myself. Come on. Follow me.

GRANDMASTER: My name is Grandmaster. I preside over a little harlequinade called the Contest of Champions. People come from far and wide to unwillingly participate in it. And you, my friend, might just be part of the new cast. What do you say to that?

THOR: Were not friends, and I dont give a shit about your games! Im going back to Asgard!

GRANDMASTER: Ass-gard? One, two, three, four.

LOKI: There was a wormhole in space and time beneath me. At that moment, I let go.

THOR: Loki!? Loki! Over here!

LOKI: Excuse me one second.

THOR: Loki!

LOKI: What? Youre alive?

THOR: Yes, of course Im alive.

LOKI: What are you doing here?

THOR: What do you mean, what am I doing?

Im stuck in this stupid chair. Wheres your chair?

LOKI: I didnt get a chair.

THOR: Get me out of this one.

LOKI: I cant.

THOR: What?

LOKI: Ive made friends with this man. Hes called the Grandmaster.

THOR: Oh, hes crazy!

LOKI: Ive gained his favor.. The

if youd be interested in something like that. Do you reckon youd be interested?

THOR: How did you...

KORG: Yeah, no. This whole thing is a circle. But not a real circle, more like a freaky circle.

THOR: This doesnt make any sense.

KORG: No, nothing makes sense here. The only thing that does make sense, is that nothing makes sense.

THOR: Has anyone here fought the Grandmasters Champion?

KORG: Doug has. Doug! Oh, right,

Bi-Frost brought me out here weeks ago.

THOR: Weeks ago? I just got here.

GRANDMASTER: What are you whispering about?

GRANDMASTER: Time works real different around these parts. On any other world, I'd be like, millions of years old. But here on Sakaar... In any case, you know this... You call yourself Lord of Thunder?

THOR: God of Thunder. Tell him.

LOKI: I've never met this man in my life.

THOR: He's my brother.

LOKI: Adopted.

GRANDMASTER: Is he any kind of a fighter?

Loki shrugs, gives the universal gesture for so-so.

THOR: You take this thing out of my neck and I'll show you.

GRANDMASTER: Now listen to that. He's threatening me. Hey, Sparkles, here's the deal. If you wanna get back to Ass-plate, Assberg...

THOR: Asgard.

GRANDMASTER: Any contender who defeats my champion, their freedom they shall win.

THOR: Fine. Then point me in the direction of whoever's ass I have to kick.

GRANDMASTER: That's what I call, contender! Direction would be this way, Lord.

THOR: Loki!

Dougs dead. That's right. Everyone who fights the Grandmasters champion perishes.

THOR: What about you? You're made of rocks.

KORG: Perishable rocks. There you go. Another one gone. Yeah, no, I just do the smaller fights, warm up the crowd and whatnot. Wait. You're not gonna face him, are you?

THOR: Yes, I am. Fight him, win, and get the hell out of this place.

KORG: That's exactly what Doug used to say. See you later, new Doug. Korg walks away and approaches Miek.

HELA: Does no one remember me? Has no one been taught our history? Look at these lies. Goblets and garden parties? Peace treaties?

HELA: Odin... proud to have it... ashamed of how he got it.

HELA: We are unstoppable. I was his weapon in the conquest that built Asgard's empire. One by one, the realms became ours.

HELA: But then, simply because my ambition outgrew his...he banished me, caged me, locked me away like an animal. Before that, Asgard's warriors are honored, their bodies buried as heroes beneath this very place.

SKURGE: Odins treasures.

HELA: Fake. Most of the stuff in here is fake. Or weak. Smaller than I thought it would be. That's not bad? But this... The Eternal Flame.

Want to see what true power looks like?

HELA: Fenris. My darling, what

KORG: Hey! Take it easy man! Over here. The pile of rocks waving at you. Yeah, Im actually a thing, Im a being. Allow me to introduce myself, my name is Korg. Im kind of like the leader in here. Im made of rocks, as you can see, but dont let that intimidate you. You dont need to be afraid unless youre made of scissors. Just a little rock-paper-scissor joke for you. This is my very good friend over here, Miek. Hes an insect and has knives for hands.

THOR: Youre a Kronan, arent you?

KORG: That I am.

THOR: Howd you end up in here?

KORG: Well, I tried to start a revolution but didnt print enough pamphlets, so hardly anyone turned up.

KORG: Except for my mom and her boyfriend, who I hate. As punishment, I was forced to be in here and become a gladiator. Bit of a promotional disaster. But Im actually organizing another revolution. I dont know

time, an accident befalls the Grandmaster, and then... Youre not seriously thinking of going back, are you? Our sister destroyed your hammer like a piece of glass. Shes stronger than both of us. Shes stronger than you. You dont stand a chance. Do you understand what Im saying to you? Fine. I guess Ill just have to go it alone. Like Ive always done. Would you say something? Say something!

THOR: What would you like me to say? You

faked your own death, you stole the throne, stripped Odin of his power, stranded him on Earth... -to die, releasing the Goddess of Death.

have they done to you? With the Eternal Flame, you are reborn! Ive missed you. Ive missed you all.

THOR: Odin, I bid you take your place in the halls of Valhalla... Where the brave shall live forever. Nor shall we mourn but rejoice--for those that have died the glorious death.

LOKI (O.S.): -for those that have died the glorious death. It hurts, doesnt it? Being lied to. Being told youre one thing and then learning its all a fiction. You didnt think Id really come and see you, did you? This place is disgusting. Does this mean you dont want my help? Look, I couldnt jeopardize my position with Grandmaster, it took me time to win his trust. Hes a lunatic, but he can be amenable. What Im telling you is, you could join me at the Grandmasters side. Perhaps, in

way, just more of a respectful appreciation. I think its great that there is an elite force of women warriors. Its about time.

SCRAPPER #142: Are you done?

WARDEN (O.S.): Lord of Thunder, youre up.

THOR: Please, help me. I need your help.

SCRAPPER #142: Bye.

THOR: Fine, then you must be a traitor or a coward because the Valkyrie are sworn to protect the throne.

SCRAPPER #142: Listen closely, your majesty. This is Sakaar, not Asgard.

Have I said enough, or do you do you want me to go further back than the past two days?

LOKI: You know, I havent seen this Beloved Champion he talks of, but Ive heard hes astonishingly savage. Ive placed a large wager

against you tomorrow. Dont let me down. KORG: Piss off, ghost! Hes freaking gone.

Yuck! Theres Still someones hair and blood all over this. Guys, can you clean up the weapons once you finish your fight? Disgusting slobs. Thor...wanna use a big wooden fork?

THOR: No.

KORG: Yeah, not really useful unless youre fighting off three vampires that are huddled together.

THOR: I really wish I had my hammer.

KORG: Hammer?

THOR: Quite unique. It was made from this special metal from the heart of a dying star. And when I spun it really, really fast it gave me the ability to fly.

KORG: You rode a hammer?

THOR: No, I didnt ride the hammer.

KORG: The hammer rode you on your back?

THOR: No. I used to spin it really fast,

and it would pull me off the...

KORG: Oh my God. The hammer pulled you

off?

And Im a scrapper, not a Valkyrie.

WARDEN (O.S.): Bring him in for processing!

VALKYRIE: And no one escapes this place. So, youre gonna die anyway.

STAN LEE: Now, dont you move. My hands aint as steady as they used to be.

THOR: By Odins beard, you shall not cut my hair... lest you feel the wrath of the mighty Thor. Please. Please, kind sir, do not cut my hair! No!

GRANDMASTER: Wow! Look at all of you. What a show, WHAT-A-NIGHT! Whos having fun? Please,

Im your host. Big round of applause for all of our undercard competitors... who died so gruesomely. Good sports. What a show! What a night! This is what youve come for and so have I. And now, without further ado... its main event time!! Making his first appearance, though he looks quite promising, got a couple of tricks up his sleeve. Ill say no more, see what you think. Ladies and gentlemen... I give to you...Lord of Thunder! Watch out for his fingers. They make sparks. Okay, this is it. Lets get ready to welcome this guy. Here he comes. He is a creature. What can we say about him? Well, hes unique. Theres none like him. I feel a special connection with him. Hes undefeated. HES THE REIGNING...HES THE DEFENDING... Ladies and gentlemen... I give you...

THOR:Yes!

LOKI: I have to get off this planet.

GRANDMASTER: Hey, hey, hey! Where are you going?

THOR: Hey! We know each other. Hes a friend from work. Where have you

THOR: The ground. It would pull me off the ground, up into the air, and I would fly. Every time I threw it, it would always come back to me.

KORG: Sounds like you had a pretty special and intimate relationship with this hammer and that losing it was almost comparable to losing a loved one.

THOR: Thats a nice way of putting it.

SCRAPPER #142: I said theyre mine.

THOR: See her, the one that put me in here.

KORG: Yeah, Scrapper 142. Shes strong. And she drinks a lot. Gotta watch out for those Asgardians, man. They are hard to perish.

THOR: Asgardian? Hey! Hey! Do not zap me with that thing. I just wanna talk. Asgard is in danger. My God, youre a Valkyrie. I used to wanna be a Valkyrie when I was younger...until I found out that you are all women. Theres nothing wrong with women, of course. I love women. Sometimes a little too much. Not in a creepy

LOKI: Yes! Thats how it feels! Im just a huge fan of the sport.

THOR: All right. Screw it. I know youre in there, Banner. Ill get you out! Whats the matter with you? Youre embarrassing me! I told them we are friends!

CROWD: Thunder! Thunder! Thunder! KORG: Thunder! Thunder! Thunder! Another day, another Doug.

HELA: What is that noise?

SKURGE: The common folk arent

been? Everybody thought you are dead. So much has happened since I last saw you. I lost my hammer. Like, yesterday, so thats still pretty fresh. Loki! Lokis alive. Can you believe it? Hes up there. Loki! Look who it is! Banner, I never thought I would say this, but Im happy to see you. Banner. Hey, Banner!

HULK: NO BANNER! ONLY HULK!

THOR: What are you doing? Its me. Banner, were friends. This is crazy. I dont want to hurt you!

GRANDMASTER: Here we go. What?

THOR: Hey, big guy. The suns getting real low. Thats it. The suns going down. I wont hurt you anymore. No one will.

THOR: Earth loves Hulk. They love you. Youre of the Avengers. One of the team, one of our friends. This is what friends do. They support each other.

HULK: Youre Banners friend.

THOR: Im not Banners friend. I prefer you.

HULK: Banners friend.

THOR: I dont even like Banner. Im into numbers and science and stuff.

HULK: Thor go. Hulk Stay.

exactly falling in line. There's a resistance trying to knock down the front gates.

HELA: Tell me about yourself, Skurge.

SKURGE: Well, me dad was a stonemason, me mum was-

HELA: Ill just stop you there. What I meant was what is your ambition?

SKURGE: I just want a chance to prove myself.

HELA: Recognition. When I was young every great King had an executioner. Not just to execute people, but also to execute their vision. But mainly to execute people. Still a great honor. I was Odins executioner. And you will be my executioner. Lets begin our conquest.

HELA: Skurge, wheres the sword? That sword is the key to opening the Bi-Frost.

HELA: These people you mentioned, the ones who aren't falling into line. Round them up.

HEIMDALL: Excuse me. Sorry about that. These bloody things are everywhere. Come on.

You'll be safe here.

THOR: Are we cool? Its Hulk in a hot tub. How long have you been like that?

THOR: Like this. Big, green, ...stupid.

HULK: Hulk always Hulk.

THOR: Howd you get here?

HULK: Winning.

THOR: You mean cheating? Are they wearing one of these when you won? Howd you arrive here?

THOR: Fine. Stay here. Stupid place. Its hideous, by the way. The red, the white. Just pick a color.

HULK: Smash you.

THOR: You didnt smash anything. I won that fight

HULK: I smashed you.

THOR: Yeah, sure, sure.

HULK: Baby Arms.

THOR: What?

HULK: Baby.

THOR: Moron! You big child.

HULK: Thor go!

THOR: I am going.

HULK: Thor go again! Thor home. Hulk trains.

THOR: Thats great. Have fun. I need you to help me. Help me see.

HEIMDALL: I see you. But you are far away.

THOR: Whats going on here?

HEIMDALL: Come see for yourself. Im providing refuge in a stronghold build by our ancestors. But if the garrison falls our only escape will be Bi-Frost.

THOR: Youre talking about evacuating Asgard?

HEIMDALL: We wont last long if we stay. She draws her power from Asgard and grows stronger every day. Come on. Hela is ravenous. If I let her leave, shell consume the Nine Realms and all the cosmos. We need you.

THOR: Im working on it, but I dont

HULK: Quinjet.

THOR: Yes. Where is the Quinjet now? Thats naked. Hes very naked. Its in my brain now.

HULK: Quinjet.

THOR: Yes! Im getting us out of here. This is a terrible, awful place. Youre gonna love Asgard. Its big. Its golden. Shiny.

HULK: Hulk stay.

THOR: No, no, no. My people need me to get back to Asgard. We must prevent Ragnarok.

HULK: Rag-na-ruh?

THOR: The prophesied death of my home world, the end of days, its the end of- If you help me get back to Asgard, I can help you get back to Earth.

HULK: Earth hate Hulk.

even really know where the hell I am.

HEIMDALL: Youre on a planet surrounded by doorways. Go through one.

HEIMDALL: The big one!

HULK: Thor sad.

THOR: Shut up.

HULK: THOR SAD!!!

THOR: Im not sad, you idiot. Im pissed off! Angry. I lost my father. I lost my hammer.

HULK: Whining and crying. Cry like baby.

THOR: Youre not even listening.

HULK: Dont kick stuff.

THOR: Youre being a really bad friend.

HULK: You bad friend!

THOR: You know what we call you?

HULK: No.

THOR: We call you the stupid Avenger.

HULK: Youre tiny Avenger!

THOR: What, are you crazy?

HULK: Yes.

THOR: You know what? Earth does hate you.

HULK: No.

THOR: Im sorry I said those things. Youre not the stupid Avenger. Nobody calls you the stupid Avenger.

HULK: Its okay.

THOR: You just cant go around throwing shields at people. Could have

THOR: I agree.

VALKYRIE: Dont get familiar.

THOR: I agree. Thats why I turned down the throne. But this isnt about the crown. This is about the people. Theyre dying and theyre your people, too.

VALKYRIE: Forget it. I have.

THOR: Okay.

killed me.

HULK: I know. Im sorry. I just get so angry all the time. Hulk always, always angry.

THOR: I know. Were the same, you and I. Were just a couple of hot-headed fools.

HULK: Yeah, same. Hulk like fire, Thor like water.

THOR: Were kind of both like fire.

HULK: But Hulk like real fire. Hulk like raging fire. Thor like smoldering fire.

THOR: Hulk, I need you to do something for me.

HULK: Angry girl!

VALKYRIE: Whats going on? What do you...? Youre so thick-headed that you cant tell when someones hiding all the way across the universe and wants to be left alone?

THOR: We need to talk.

VALKYRIE: No, you want to talk to me. Valkyrie turns to leave.

THOR: I need her to stay.

HULK: Stay! Please?

VALKYRIE: All right. Heres the deal. Ill listen to you till this is empty.

THOR: Asgard is in danger and people are dying. We need to get back there. I need your help...wow.

VALKYRIE: Finished. Bye.

THOR: Odin is dead. Hela, the Goddess of Death has invaded Asgard.

VALKYRIE: If Helas back then Asgard is already lost.

VALKYRIE: Okay.

THOR: Good. Great.

VALKYRIE: Great.

THOR: Thank you.

VALKYRIE: For what?

THOR: For this. Didnt see that did you? There... thats better. You know, go ahead. Stay here and get drunk and enslave people for that lunatic. Keep drinking. Keep hiding. But me...

I choose to run toward my problems and not away from them. Because thats what... Because thats what heroes do.

HULK: Friend Stay!

THOR: All right. Come on.

QUINJET (V.O.): Voice verification required.

THOR: Thor.

QUINJET (V.O.): Access denied.

THOR: Thor, son of Odin.

QUINJET (V.O.): Access denied.

BANNER: What the hell happened?

THOR: Banner, theres something you should know...

QUINJET (V.O.): Voice Activation required.

BANNER: Banner.

QUINJET (V.O.): Welcome, Strongest Avenger.

THOR: What?

THOR: God of Thunder.

QUINJET (V.O.): Access denied.

THOR: Strongest Avenger.

THOR: Im going to stop her.

VALKYRIE: Alone?

THOR: Nope. Im putting together a team. Its me, you, and the big guy.

HULK: No team. Only Hulk.

THOR: Its me and you.

VALKYRIE: I think its only you.

THOR: Wait. Just listen. The Valkyrie are legend, elite warriors of Asgard. You are sworn to defend the throne.

VALKYRIE: Im not getting dragged into another one of Odins family squabbles.

THOR: Whats that supposed to mean?

VALKYRIE: Your sister. Her power comes from Asgard, same as yours.

Hulks ball rolls into frame. An off screen When it grew beyond Odins control, she massacred everyone in the palace and tried to seize the throne. When she tried to escape her banishment, he sent the Valkyrie in to fight her back. I only survived because... Look, I already faced her once back when I believed in the throne, and it cost me everything. THATS whats wrong with Asgard. The throne, the secrets, the whole golden sham.

BANNER: ...Thor?

THOR: Yeah.

BANNER: What happened to your hair?

THOR: Some creepy old man cut it off.

BANNER: It looks good.

QUINJET (V.O.): Access denied.

THOR: Strongest Avenger!

QUINJET (V.O.): Access denied.

THOR: Damn you, Stark. Point Break.

QUINJET (V.O.): Welcome, Point Break.

HULK: Friend stay!

THOR: No, no, no!

HULK: Stay!

THOR: Stop! Stop breaking everything!

HULK: Dont go!

NATASHA (V.O.): Nice work, big guy. We dont know where Ultrons headed, but youre going very high, very fast.

NATASHA (V.O.): ...So, I need you to turn this bird around, okay? We cant track you in stealth mode...

NATASHA (V.O.): ...So I need you to help me out. Okay? I need you to...

HULK: No! No, Banner!

THOR: Banner. Hey, hey, hey. You all right, Banner? Suns going down. Suns going down. Thats it, breathe. I wont hurt you. Suns going down.

My precious champion has come up missing and its all because of that Lord of Thunder. Its all because of him. YOUR brother. Whatever the story is. Adopted, or complicated. Im sure theres a big history. And YOUR contender.

LOKI: My dear friend, if you are to give me twelve hours I could bring them both back to you.

THOR: Thanks.

BANNER: Where are we? Hows Nat?

THOR: Nat is good, Im sure.

BANNER: And what about Sokovia?

THOR: Sokovia?

BANNER: The city, Sokovia. Did we save it?

THOR: Banner, listen.

BANNER: What?

THOR: Sokovia. Ultron. That was two years ago.

BANNER: What are you saying? Ive been Hulk for two years?

THOR: Im afraid so.

BANNER: Ships log... Thor, where are we?

THOR: Yeah, about that.

GRANDMASTER (O.S.): Its bad news, bad news today. Sakaar, hear ye. Attention please. I have some bad news. My beloved, exalted Champion has turned up missing. Take to the streets. Celebrate my champion.

BANNER: Whos that?

THOR: He kind of runs the place. You actually lived in his house.

BANNER: I did?

THOR: Yeah. Quite a lots happened. You and I had a fight recently.

BANNER: Did I win?

THOR: No, I won. Easily.

BANNER: Doesnt sound right.

VALKYRIE: I can do it in two.

LOKI: I could do it in one.

GRANDMASTER: You know what? I woke up this morning thinking about a public execution. But for now, Ill settle for this sweet little whos gonna get him first? So, youre on the clock.

LOKI: What have you done!?

VALKYRIE: I dont answer to you, lackey.

LOKI: Its Loki. And you will answer to the Grandmaster.

LOKI: Why would you help my brother escape with that green fool?

VALKYRIE: I dont help anyone.

LOKI: Youre a Valkyrie. I thought the Valkyrie all died gruesome deaths?

VALKYRIE: Choose your next words wisely.

LOKI: Terribly sorry. Must be a very painful memory...

THOR: The suns going down. Its getting really low. The suns going down. Its getting real low.

BANNER: Would you stop saying that!?

THOR: I just need you to stay calm.

BANNER: Calm!? Im on an alien planet!

THOR: Its just a planet. Youve been on

a planet before.

BANNER: Yeah! One!

THOR: Now youve been on two. Thats a good thing. Its a new experience.

THOR: Well, its true.

GRANDMASTER: It seems that that criminally seductive Lord of Thunder has stolen him away.

THOR: Seductive GOD of Thunder. We need to move.

BANNER: Oh, no. This is bad. This is really, really bad. Thor, I think Im freaking out.

THOR: No, no, no. Dont freak out. Youre okay. Put these on.

BANNER: These are Tonys clothes.

THOR: I know, come on.

BANNER: Is he here?

THOR: No, hes not here. But listen. Just stay calm, okay? The suns going down. The suns getting really low. Sun going down.

GRANDMASTER: Im upset! Im very upset. You know what I like about being upset? Blame. Right now, thats the mindset that Im in. And you know who Im blaming?

LOKI: Grandmaster, I-

GRANDMASTER; Hey! Dont interrupt me!

TOPAZ: Here you go.

GRANDMASTER: Why are you handing me the melt stick? He was interrupting. Thats not a capital violation.

THOR: No, shes an evil being.

BANNER: I dont care what she is. Im not fighting any more beings. Im sick of it. I just told you. If I turn into the Hulk, I am never gonna come back again. And you

BANNER: My neurons, theyre firing faster than my brain can handle the information.

The whole thing is totally different this time. In the past, I always felt like Hulk and I each had a hand on the wheel, but this time its like he had the keys and I was locked in the trunk.

THOR: Alright, well, youre back now, thats all that matters.

BANNER: No, its not what matters. What Im trying to tell you, is that if I turn into the Hulk again, Banner may never come back. And were stranded on a planet that is designed to stress me out.

THOR: Were not stranded, Im gonna figure out a way to get us home.

BANNER: Thank you.

THOR: Not your home, though. Asgard.

BANNER: What?

THOR: Listen, my people are in great danger. You and I, we have to fight this really powerful being who also happens to be my sister.

BANNER: Okay, that is so wrong on so many... I dont wanna fight your sister. Thats a family issue.

THOR: I got sidetracked.

VALKYRIE: Whats with the...

THOR: Its my disguise.

VALKYRIE: But I can see your

dont care.

THOR: No, no. Im putting together the team. The Hulk is the fire.

BANNER: Wait, youre just using me to get to the Hulk.

THOR: What? No!

BANNER: Its gross. You dont care about me. Youre not my friend.

THOR: No! I dont even like the Hulk. Hes all like... smash, smash, smash. I prefer you.

BANNER: Thanks.

THOR: But if Im being honest, when it comes to fighting evil beings, he is very powerful and useful.

BANNER: Yeah, Banners powerful and useful, too.

THOR: Is he though?

BANNER: How many PhDs does Hulk have? Zero. How many PhDs does Banner have? Seven.

THOR: Fine, you dont have to fight anyone. But were in danger here, so we have to move.

Thor grabs a towel from the ground next to him. He puts the towel over his head.

BANNER: What are you doing with that?

THOR: I need a disguise. Im a fugitive.

BANNER: I need a disguise.

THOR: You are the disguise.

BANNER: Ill be Tony Stark.

face.

THOR: Not when I do this, you cant. Your hair looks nice. I like what you did with it. Change it? Washed it maybe?

BANNER: What are those things on her eyes?

Are those the people that shes killed? Shes so beautiful and strong...

VALKYRIE: Who is this guy?

THOR: Hes a friend.

BANNER: Who? Me? Im Bruce.

VALKYRIE: I feel like I know you.

BANNER: I feel like I know you too.

VALKYRIE: Look, Ive spent years in a haze trying to forget my past. Sakaar seemed like the best place to drink and forget and to die one day.

THOR: I was thinking that you drink too much, and that probably was going to kill you.

VALKYRIE: I dont plan to stop drinking, but

I dont want to forget. I cant turn away anymore. So, if Im gonna to die, well... it may as well be driving my sword through the heart of that murderous hag.

THOR: Good.

VALKYRIE: Yeah. So, Im saying that I wanna be on the team. Has it got a name?

THOR: Yeah, its called the Avengers.

VALKYRIE: Avengers?

THOR: Because Im getting

THOR: What?

BANNER: Yeah. Tony and the gypsy.

THOR: No, no youre not Tony. Youre Bruce Banner.

BANNER: Then why did you dress me up like Tony?

THOR: Because you are naked.

BANNER: Okay, Ill give you that. They stand up. Banner adjusts his crotch.

THOR: What are you doing? Stop doing that!

BANNER: Tony wears his pants super tight!

THOR: Why are you being so weird?

BANNER: I dont know. Maybe the fact that I was trapped for two years inside of a monster made me a little weird.

THOR: Hey. Its okay. Youre good. Calm down. Come on. Listen, were gonna go to Asgard and youre not gonna have to think about the Hulk ever again. All right?

BANNER: All right.

THOR: This is bad. Banner! Banner!

THOR: Hi.

VALKYRIE: Hi.

THOR: I was gonna do that.

VALKYRIE: Yeah, well, I did it first.

THOR: Thats good. What are you doing here?

VALKYRIE: What are you doing revenge. Youre getting revenge. Do you want revenge?

BANNER: Im undecided.

THOR: Okay.

VALKYRIE: Also, Ive got a peace offering.

LOKIE: Surprise.

LOKI: OW!

THOR: Just had to be sure.

LOKI: Hello, Bruce.

BANNER: So, last time I saw you, you are trying to kill everybody. Where are you at these days?

LOKI: It varies from moment to moment.

THOR: Is that... a Dragonfang?

VALKYRIE: It is.

THOR: My God. This is the famed sword of the Valkyrie.

VALKYRIE: Sakaar and Asgard are about as far apart as any two known systems. Our best bet is a wormhole just outside the city limits. Refuel on Xandar and be back in Asgard in around 18 months.

THOR: Nope. Were going through that one.

VALKYRIE: The Devils Anus?

BANNER: Wait, whose anus are we going through?

THOR: For the record, I didnt know it was called that when I picked it.

BANNER: That looks like a collapsing neutron star inside of an Einstein-Rosen Bridge.

here? I thought you are leaving.

VALKYRIE: We need another ship. That would tear mine to pieces.

THOR: Shes right. We need one that can withstand the geodetic strain from the singularity.

BANNER: And has an offline power steering system that could also function without the on-board computer.

VALKYRIE: And we need one with cup holders, because were gonna die. So, drinks!

BANNER: Do I know you? I feel like I know you.

VALKYRIE: I feel like I know you, too. Its weird.

THOR: What do you say, doctor? Uncharted metagalactic travel through a volatile cosmic gateway. Talk about an adventure.

BANNER: We need a ship.

THOR: Need a ship.

VALKYRIE: There are one or two ships, absolute top-of-the-line models--

LOKI: I dont mean to impose, but the Grandmaster has a great many ships. I may even have stolen the access codes to his security system.

VALKYRIE: And suddenly youre overcome with an urge to do the right thing.

LOKI: Heavens, no. Ive run out of favor with the Grandmaster.

LOKI: And in exchange for codes and access to a ship Im asking for safe passage...through the anus.

THOR: Youre telling us you can

pick up the snake to admire it and he transformed back into himself and he was like, Yeah, its me! And he stabbed me. We are eight at the time.

VALKYRIE: If were boosting a ship, were gonna need to draw some guards away from the palace.

LOKI: Why not set the beast loose?

THOR: Shut up.

VALKYRIE: You guys have a beast?

THOR: No, theres no beast. Hes just being stupid. Were going to start a revolution.

BANNER: Revolution?

THOR: Ill explain later.

VALKYRIE: Whos this guy again?

THOR: Ill explain later.

KORG: Is that some sort of protoplasm, all the stuff thats coming out of you? Or are they eggs? Looks like eggs.

VALKYRIE: Im looking for Korg.

KORG: Whos asking? I know youre asking. Is anyone else asking, or is it just you?

VALKYRIE: The Lord of Thunder sends his best.

KORG: My revolution has begun...

GRANDMASTER: Revolution? How did this happen?

TOPAZ: Dont know. But the Arenas mainframe for the Obedience Disks have been deactivated and the slaves have armed themselves.

GRANDMASTER: Oh! I dont like

get us access into the garage without setting off any alarms?

LOKI: Yes, brother. I can.

BANNER: Okay, can I just... A quick FYI, I was just talking to him just a couple minutes ago and he was totally ready to kill any of us.

VALKYRIE: He did try to kill me.

THOR: Yes, me too. On many, many occasions. There was one time when we are children, he

LOKI: ...Did you just agree with me?

THOR: This place is perfect for you. Its savage, chaotic, lawless. Brother, youre going to do GREAT here.

LOKI: Do you truly think so little of me? THOR: Loki, I thought the world of you. I thought we are gonna fight side by side forever. But, at the end of the day, youre you, Im me... I dont know, maybe theres still good in you, but lets be honest, our paths diverged a long time ago.

LOKI: Its probably for the best that we never see one another again.

THOR: Thats what you always wanted. Hey, lets do Get Help.

LOKI: What?

THOR: Get Help.

LOKI: No.

THOR: Come on, you love it.

transformed himself into a snake, and he knows that I love snakes. So, I went to

that word!

TOPAZ: Mainframe?

GRANDMASTER: No. Why would I not like mainframe? No, the S word.

TOPAZ: Sorry, the prisoners with jobs have armed themselves.

GRANDMASTER: Okay, thats better.

THOR: Hey, so listen, we should talk.

LOKI: I disagree. Open communication was never our familys forte.

THOR: You have no idea. Ive had quite the revelation since we spoke last.

THOR: Hello!

LOKI: Hi! Odin brought us together, its almost poetic that his death should split us apart. We might as well be strangers now. Two sons of the crown set adrift.

THOR: Thought you didnt want to talk about it?

LOKI: Heres the thing. Im probably better off staying here on Sakaar.

THOR: Thats exactly what I was thinking.

LOKI: I hate it.

THOR: Its great. IT works every time.

LOKI: Its humiliating.

THOR: Do you have a better plan?

LOKI: No.

THOR: Were doing it.

LOKI: We are not doing Get Help.

THOR: Get help! Please! My brother, hes dying.

THOR: Get help! Help him!

THOR: Classic.

LOKI: I still hate it. Its humiliating.

THOR: Not for me, its not. Which ones the ship she told us to get?

LOKI: The Commodore.

LOKI: Though I feel it wont make much of a difference...

THOR (O.S.): Oh, Loki.

LOKI: I know Ive betrayed you many times before, but this time its truly nothing personal. The reward for your capture will set me up nicely. He triggers the alarm.

THOR: Never one for sentiment, are you?

LOKI: Easier to let it burn.

THOR: I agree. Oh brother, youre becoming predictable. I trust you, you betray me. Round and round in circles we go.

THOR: See, Loki, life is about, its about growth. Its about change. But you seem to just wanna stay the same. I guess what Im trying to say is that youll always be the God of Mischief, but you could be more. Ill just put this over here for you.

THOR: Anyway, I got places to be so good luck.

THOR: All right, I can figure this out. Its just another spaceship.

GRANDMASTER: Loyal Sakaarians, Lord of Thunder has stolen my ship and my favorite champion. Sakaarians,

VALKYRIE: Guys, were coming up on the Devils Anus!

KORG: There she is. Our ticket out of here. Hey, whats this?

LOKI: Thank you.

KORG: Hey man, were about to jump on that ginormous spaceship. You wanna come?

LOKI: You do seem like youre in desperat need of leadership.

KORG: Why thank you.

VALKYRIE: Here we go!

SKURGE: Asgardians, some misguided soul has stolen the Bifrost sword. Tell us where it is, or there will be consequences. Bad ones.

SKURGE: Well?

HELA: You.

ASGARDIAN CITIZENS: No! Stop!

HELA: Well? Executioner?

ASGARDIAN MAN: Wait! I know where the sword is.

VALKYRIE: I never thought Id be back here. BANNER: I thought itd be nicer. I mean, not that its not nice. Its just, its on fire.

VALKYRIE: Here, up here in the mountains. Heat signatures. People clustered together. Helas coming for them.

take to the skies. Bring him down. Do not let him leave this planet.

BANNER: Good shot!

VALKYRIE (V.O.): Open the doors.

VALKYRIE: I hope that youre tougher than you look.

BANNER: Why?

BANNER: Shouldnt we be shooting back or something?

THOR: Yes, we should. Where are the guns on this ship?

VALKYRIE (V.O.): There arent any. Its a leisure vessel.

THOR / BANNER: WHAT?!

VALKYRIE: Grandmaster uses it for his good times, orgies and stuff.

BANNER: Did she just say the Grandmaster uses it for orgies?

THOR: Yeah. Dont touch anything.

THOR: No!

THOR: Get inside!

VALKYRIE: In a minute!

THOR: I should probably go and help.

THOR: Here, take the wheel.

BANNER: No. I dont know how to fly one of these.

THOR: Youre a scientist. Use one of your PhDs.

BANNER: None of them are for flying alien spaceships!

BANNER: Okay, come on. Theres gotta be a gun on this thing. That looks like a gun.

THOR: Okay, drop me off at the palace and Ill draw her away.

VALKYRIE: And get yourself killed?

THOR: The people trapped down there are all that matters. While Im dealing with Hela, I need you two to help get everyone off Asgard.

BANNER: How the hell are we supposed to do that?

THOR: I have a man on the ground.

HEIMDALL: Asgard. Shes here.

THOR: Now the ship has guns.

VALKYRIE: Ill take it from here.

THOR: I found this in the armory.

VALKYRIE: Your majesty. Dont die. You know what I mean.

HEIMDALL: We must keep moving! Go to the Bifrost!

THOR: Sister.

HELA: Youre still alive.

THOR: I love what youve done with the place. Redecorating, I see.

HELA: It seems our fathers solution to every problem was to cover it up.

THOR: Or to cast it out. He told you you are worthy. He said the same thing to me.

HELA: You see, you never knew him, not at his best. Odin and I drowned entire civilizations in blood and tears. Where do you think all this gold came from? And then one day he decided to become a benevolent king. To foster peace, to protect life. To have you.

THOR: I understand why youre

GRANDMASTER: Its MY BIRTHDAY! Its MY BIRTHDAY! Its MY BIRTHDAY.

BANNER: Yeah!

cant be you. Youre just...the worst. Hela puts on her headdress.

HELA: Okay, get up. Youre in my seat.

THOR: You know, Father once told me that a wise king never seeks out war.

HELA: But must always be ready for it.

HEIMDALL: Go back!

HELA: To be honest, I expected more.

SKURGE: Heimdall! The sword!

HEIMDALL: We must cross now! To Bi-Frost!

HELA: Heres the difference between us. ImOdins firstborn, the rightful heir, the savior of Asgard. And youre nothing. So simple. Even a blind man could see it. Now you remind me of Dad.

VALKYRIE: This stupid dog wont die!

BANNER: Everythings going to be okay. I got this. You want to know who I am?

VALKYRIE: What the hell are you talking about?

BANNER: Youll see.

HELA: You see? No ones going anywhere. Ill get that sword even if I have to kill every single one of them to do it.

KORG: Hey man. Im Korg. This is Miek. Were going to jump on that spaceship and get out of here. Want to

angry. And you are my sister, and technically have a claim to the throne. And believe me, I would love for someone else to rule. But it

VALKYRIE: We need to hold her off until everybodys on board.

THOR: Itwont end there. The longer Helas on Asgard the more powerful she grows. Shell hunt us down. We need to stop her here and now.

VALKYRIE: Whats our move?

LOKI: Im not doing Get help.

THOR: Asgards not a place, its a people. This was never about stopping Ragnarok...it was about causing Ragnarok. Go to the vault. Surturs crown. Its the only way.

LOKI: Bold move, brother. Even for me.

THOR: Shall we?

VALKYRIE: After you.

LOKI: This is madness.

THOR: GO! GO NOW!

SKURGE: For Asgard. HELA!

LOKI: With the Eternal Flame, you are reborn.

THOR (O.S.): HELA! Enough! You want Asgard? Its yours.

HELA: Whatever game youre playing, itwont work. You cant defeat me.

THOR: No, but he can.

HELA: No...NO!

SURTUR: Tremble before me Asgard, for I am your reckoning!

VALKYRIE: The people are safe.

come?

LOKI: Your savior is here!

HELA: That little shit.

LOKI: Did you miss me?
Everybody on that ship, now.

HEIMDALL: Welcome home. I saw you coming.

LOKI: Of course, you did.

HELA: A valiant effort, but you never stood a chance. You see? Im not a queen, or a monster. Im the Goddess of Death. What are you the God of again?

ODIN (O.S.): Even when you had two eyes you are only seeing half the picture.

THOR: Shes too strong. Without my hammer I cannot--

ODIN: Are you Thor, God of Hammers? That hammer helped you control your power, focus it. But it was never the source of your strength.

THOR: Its too late. Shes already taken Asgard.

ODIN: Asgard is not a place. Never has been. This could be Asgard. It is wherever our people stand. And right now, those people need you.

THOR: Im not as strong as you.

ODIN: No. Youre stronger.

HELA: Tell me brother, what are you the God of again...?

THOR: Youre late.

LOKI: Youre missing an eye.

VALKYRIE: This isnt over.

THOR: I think we should disband

Thats all that matters.

THOR: Were fulfilling the prophecy.

VALKYRIE: I hate this prophecy.

THOR: So, do I, but we have no choice. Surtur destroys Asgard, he destroys Hela so that our people can live.

THOR: We need to let him finish... No! Hulk no! Stop it you moron!! Hulk, just for once in your life, dont smash!

HULK: But...big Monster.

VALKYRIE: Hulk! Lets go.

HULK: Friends.

SURTUR: I am Asgards doom!!

KORG: The damage is not too bad. As long as the foundations are strong, we can rebuild this THOR: Thank you, Loki. And if you are here, I might even give you a hug.

LOKI: Do we have to hug now?

VALKYRIE: Your throne.

HEIMDALL: So, King of Asgard. Where to?

THOR: Im not sure. Any suggestions? Miek, whats your home planet?

KORG: Oh, Mieks dead. I accidentally stepped on him on the bridge, Ive just felt so guilty Ive been carrying him around all day... Miek, youre alive! Hes alive everyone! What was your question?

THOR: Earth it is.

LOKI: Do you really think its a good idea to go back to Earth?

THOR: Sure! They love me there.

the Avengers.

LOKI: Hit her with a lightning blast.

THOR: I just hit her with the biggest lightning blast in the history of lightning. It did nothing.

LOKI: Let me rephrase: Do you really think its a good idea to bring me back to Earth?

THOR: Probably not. But dont worry, brother...Ive got a feeling that everythings going to work out.

Grandmaster: Oh. Oh. I... I just... I gotta say, Im proud

Black Panther:

BOY: Baba...

MAN: Yes, my son.

BOY: Tell me a story.

MAN: Which one?

The story of home.

Millions of years ago... a meteorite made of vibranium... the strongest substance in the universe... struck the continent of Africa....

affecting the plant life around it. And when the time of man came... five tribes settled on it and called it Wakanda. The tribes lived in constant

war with each other... until a warrior shaman...

received a vision from the Panther Goddess Bast... who led him to the Heart-Shaped Herb... a plant that granted him superhuman strength, speed and instincts.

of you all. This revolution has been a huge success. Yay, us! Pat... pat on the back. Pat on the back. Come on. No? Me too. Cause Ive been a... a big part of it. Cant have a revolution without somebody to overthrow. So, uh, youre welcome. And, uh, its a tie.

YOUNG T CHAKA: (in Xhosa) Come baby brother. Let me see how youre holding up.

YOUNGT CHAKA: You look strong.

NJOBU: Glory to Bast. I am in good health.

How is home?

YOUNG TCHAKA: Not so good, baby brother. There has been an attack.

YOUNG TCHAKA: This man, Ulysses Klaue, stole a quarter ton of vibranium from us and triggered a bomb at the border to escape. Many lives are lost. He knew where we hid the vibranium, and how to strike.

YOUNG TCHAKA: He had someone on the inside.

NJOBU: Why are you here?

The warrior became king... and the first Black Panther... the protector of Wakanda. Four tribes agreed to live under the kings rule... but the Jabari Tribe isolated themselves in the mountains. The Wakandans used vibranium to develop technology... more advanced than any other nation. But as Wakanda thrived... the world around it descended further into chaos. To keep vibranium safe... the Wakandans vowed to hide in plain sight... keeping the truth of their power from the outside world.

BOY: And we still hide, Baba?

MAN: Yes.

BOY: Why?

NJOBU: Hey look, if we get in and out quick wont be any worries. You in the van come in through from the west, come around the corner, land right here. Me and the twins pulling up right here, we leavin this car behind, ok? We corning ... Hide the straps.

JAMES: Is it the Feds?

NJOBU: No.

JAMES: Its two Grace Jones looking

Chicks. theyre holding spears . . .

NJOBU: Open it.

JAMES: You serious?

NJOBU: They wont knock again.

DORA MILAJE 1: (in Xhosa) Who are you?

NJOBU: Prince NJobu, son of Azzuri.

DORA MILAJE 1: (in Xhosa) Prove to me you are one of us.

NJOBU: (in Xhosa) My King ...

YOUNG TCHAKA: Because I want you look me in the eyes and tell me why you betrayed

Wakanda.

NJOBU: I did no such thing.

YOUNG T CHAKA: (in Xhosa) Tell him who you are.

JAMES: Zuri, Son of Badu.

NJOBU: What?

NJOBU: James, James you lied to me? I

invite you into my home and you are Wakandan this whole time?

JAMES (ZURI): You betrayed Wakanda!

NJOBU: How could you lie to me like -

YOUNG TCHAKA: Stand down. Did you think that you are the only spy we sent here?

YOUNG TCHAKA: Prince NJobu, you will return home at once, where you will face the council and inform them of your crimes.

BBC ANCHOR: Though it remains one of the

poorest countries in the world, fortified by mountain ranges and an impenetrable rain forest, Wakanda does not engage in international trade or accept aid. The succession of the throne is expected to fall to the oldest of the Kings two children, Prince TChalla.

OKOYE: My Prince, coming up on them now.

TCHALLA: No need, Okoye. I can handle this alone.

YOUNG TCHAKA: Leave us.

NJOBU: This is James. I trust him with my life. He stays, with your permission, King TChaka.

YOUNG T CHAKA: As you wish. At ease.

TCHALLA: I will get Nakia out as quickly as possible.

OKOYE: Just dont freeze when you see her.

TCHALLA: What are you talking about? I never freeze.

MILITANT LEADER: Defense position!

CARGO TRUCK MILITANT: No games.

MILITANT LEADER: (into radio) What do you see?

MILITANT LEADER: (into radio) Come in! Come in!

NAKIA: This one is just a boy.. he got kidnapped as well.

TCHALLA: Nakia . . . I . . . I wanted to ...

NIGERIAN MILITANT #2: Hey! 1!

OKOYE: You froze.

NAKIA: Why are you here? Eesh, you ruined my mission!

TCHALLA: My father is dead, Nakia. I will be crowned King tomorrow, and I wish for you to be there.

NAKIA: Carry yourselves home now, and take

the boy. Get him to his people.

NIGERIAN WOMAN: Thank you.

OKOYE: You will speak nothing of this day.

OKOYE: Sister Nakia ... My

MUSEUMD IRECTOR: Also, from Benin. 7th Century. Fula tribe I believe.

KILLMONGER: Nah.

MUSEUMD IRECTOR: I beg your pardon?

KILLMONGER: It was taken by British soldiers in Benin but its from Wakanda and

its made out of vibranium. Dont trip, Imma take it off your hands for you.

MUSEUMD IRECTOR: These items arent for sale.

KILLMONGER: How do you think your ancestors got these? You think they paid a fair

price? Or did they take it like they took everything else.

MUSEUMD IRECTOR: Sir, Im going to have to ask you to leave.

Prince. We are
home.

TCHALLA: This never gets old.

NAKIA: Queen Mother . . .
Princess. Me
comfort for your loss.

RAMONDA: Thank you, Nakia. It
is so good to have you back with us.

OKOYE: (to Ayo) Take her to the
River Province to prepare her for the
ceremony.

AYO: Yes, general.

SHURI: Did he freeze?

OKOYE: Like an antelope in
headlights.

T CHALLA: Are you finished?

TCHALLA: So, surprised my little
sister came
to see me off before our big day.

SHURI: You wish. Im here for the
EMP beads, Ive developed an update.

TCHALLA: Update? No, it worked
perfectly.

SHURI: How many times to I have
to teach

you, just because something works,
doesnt mean that it cannot be improved.

T CHALLA: You are teaching me,
what do you know?

TCHALLA: I cannot wait to see
what kind of

update you make to your
ceremonial outfit.

RAMONDA: Shuri!

KILLMONGER: You got all this
security watching me ever since I walked
in. But, you

aint checking for what you put in
your body.

SECURITY GUARD: Alright,
mate. Lets have it. Come on, mate.

Hey! Hey somebody get some help!
Come here! Call a doctor, please! Hey
please, somebody come help!

SECURITY GUARD: Medical
Emergency right away in the West African
Exhibit please. Right away!

LINDA: Im gonna take a break.

KLAUE: Lets give the lady some
space please.

LIMBANI: Step back please, gents,
step back
please.

KLAUE: Hey come here. Come
here! It s ok.

You can go, but just dont tell
anyone, alright?

KILLMONGER

Bro, why you aint just shoot him
right here?

KLAUE: Because its better to leave
the crime scene more spread out . . . makes
us look like amateurs.

KLAUE: Now ... lets see if you
know what youre talking about.

KLAUE: Thats just a taste.

KLAUE: Whoo. • You r e gonna be
rich, boy.

KILLMONG ER: You better sell

SHURI: Sorry mother.

Ramonda turns to TChalla .

TCHALLA: How are you feeling today, mama?

RAMONDA: Proud ... your father and I would

talk about this day all the time. He is with us, and it is your time to be King.

MUSEUM DIRECTOR: Good morning! How can I help you?

KILLMONGER: I was just checking out these

artifacts. They tell me youre the expert.

MUSEUM DIRECTOR: You could say that.

KILLMONGER: Theyre beautiful. Wheres this one from?

MUSEUM DIRECTOR: From the Bobo Ashanti Tribe, present day Ghana. 19th Century.

KILLMONGER: For real? What about this one?

MUSEUM DIRECTOR: That ones from the Edo people of Benin. 16th Century.

KILLMONGER: Now, tell me about this one.

that quick.

KLAUE: Oh, its already sold.

KILLMONGER: Whatever you try, the Wakandans ll probably show up.

KLAUE: That ll make my day. I can kill two

birds with one stone. Youre not telling me thats vibranium too, eh?

KILLMONGER: Nah, Im just feeling it.

ELDERS, WARRIORS, DORA: Ngu TChalla Lo.

CROWD: Ngu TChalla Lo.

ZURI: I, Zuri, Son of Badu, give to you, Prince TChalla, the Black Panther! The Prince will now have the strength of the Black Panther

stripped away. Damaku.

CROWD: Damaku . . .

ZURI: Victory in ritual combat comes by yield or death. If any tribe wishes to put forth a warrior, I now offer a path to the throne.

MERCHANT TRIBE ELDER: The Merchant Tribe will NOT challenge today.

BORDER TRIBE ELDER: The Border tribe will NOT challenge today.

RIVER TRIBE ELDER: The River Tribe will NOT challenge today.

MINING TRIBE ELDER: The

TCHAKA: A man who has not prepared his

children for his own death has failed as a father. Have I ever failed you?

TCHALLA: Never. Tell me how to best protect Wakanda. I want to be a great King, Baba. Just like you.

Mining Tribe will not challenge today.

ZURI: Is there any member of royal blood who wishes to challenge for the throne?

SHURI: This corset is really uncomfortable. So, could we all just wrap it up and go home? Are they Jabari?

RAMONDA: Yes.

ZURI: MBaku. What are you doing here?!

MBAKU: Its challenge day. We have watched and listened from the mountains. We have watched with disgust, as your technological advancements have been overseen by a child who scoffs at tradition. And now ... you want to hand the nation over to this prince. Who could not even keep his own father safe. Hmm? We will not have it. I said we will not have it! I, MBaku, leader of the Jabari wishes to

TCHALLA: I accept your challenge, MBaku.

MBAKU: Glory to Hanuman.

ZURI: Let the challenge begin!

MBAKU: Where is your God, now?! No powers. No claws. No special suit, oh! Just a boy, not fit to lead.

RAMONDA: Show him who you are!

TCHALLA: I AM PRINCE
TCHALLA SON OF King TCHAKA!

SHURI: You can do this TChalla!

TCHALLA: Yield! Dont make me kill you.

MBAKU: I would rather die!

TCHALLA: What would the proud Jabari do

TCHAKA: Youre going to struggle. So, you need to surround yourself with people you trust. Youre a good man with a good heart. And its hard for a good man to be King.

ZURI: Breathe, TChalla. Breathe!

TCHALLA: He was there! He was there. My

father.

TCHALLA: Corne home, Nakia.

NAKIA: Im right here.

TCHALLA: Stay.

NAKIA: I came to support you, and to honor

your father. But I cant stay. Its just ...! found my calling out there. Ive seen too many in need just to turn a blind eye. I cant be happy here knowing that theres people out there who have nothing.

TCHALLA: What would you have Wakanda do about it?

NAKIA: Share what we have. We could provide aid and access to technology and refuge to those who need it ... other countries do it, we do it better.

T CHALLA: We are not like these other countries, Nakia. If the world found out what we truly are, and what we possess -- we could lose our way of life.

NAKIA: Wakanda is strong enough to help others and protect ourselves at the same time. TCHALLA: If you are not so stubborn youwould make such a great queen.

NAKIA: I would make a great queen because

I am so stubborn.

without you? You have fought with honor, now yield! Your people need you. Yield, man!

ZURI: I now present to you, King TChalla the Black Panther!!

TCHALLA: Zuri.

ZURI: My King.

TCHALLA: Wakanda forever!!

ZURI: Allow the Heart Shaped Herb to restore the powers of the Black Panther and take you to the Ancestral Plane. TChaka, we call on you. Come here to your son . Damaku.

TCHALLA: Baba!

TCHAKA: (in Xhosa) My son.

TCHALLA: I am sorry.

TCHAKA: Stand up! You are a King. What is wrong my son?

TCHALLA: (in Xhosa) I am not ready, Baba.

TCHAKA: (in Xhosa) Have you not prepared to be King your whole life? Have you not trained and studied, been by my side?

TCHALLA: That is not what I am talking about. I am not ready to be without you.

T CHALLA: Ah! So, you admit it!

NAKIA: if thats what I wanted! If you are not so stubborn you would make such a great queen.

NAKIA: I would make a great queen because

I am so stubborn.

T CHALLA: Ah! So, you admit it!

NAKIA: if thats what I wanted!

TCHALLA: Is that him? Glory to Bast, man, is he still growing?

WKABI: Of course. I see Nakia is back ... you guys going to work it out? TChalla, whats wrong?

TCHALLA: Nakia thinks we should be doing

more.

WKABI: More like what?

TCHALLA: Foreign aid ... refugee programs.

WKABI: You let refugees in, they bring their problems with them. And then Wakanda is like everywhere else. Now, if you said you wanted me and my men to go out there and clean up

the world, then Id be all for it.

TCHALLA: But waging war on other countries has never been our way. You too, huh?

WKABI: Bast, are we in trouble?

OKOYE: My King. My love. You will never

guess who just popped up on our radar. A misidentified Wakandan artifact was stolen yesterday from a British museum. We have learned Ulysses Klaue

TCHALLA: Enough.

SHURI: Now look at these.

Do you like that one?

TCHALLA: Tempting. But the idea is to not be noticed. This one.

SHURI: Now tell it to go on.

plans to sell the vibranium to an American buyer in South Korea tomorrow night.

TCHALLA: Klaue has escaped our pursuits for almost 30 years. Not capturing him was perhaps my father's greatest regret. I wish to bring Klaue back here to stand trial.

MERCHANT RIBE ELDER: Wakanda does not need a warrior right now. We need a King.

WKABI: My parents are killed when he attacked. Not a day goes by when I do not think about what Klaue took from us, from me.

OKOYE: It's too great an opportunity to pass.

WKABI: Take me with you. We'll take him down together side by side, eh?

TCHALLA: I need you here protecting the border.

WKABI: Then I ask, you kill him where he stands, or you bring him back to us.

TCHALLA: You have my word I will bring him back. We will proceed with the mission.

SHURI: My, King.

TCHALLA: Stop it. Stop it.

SHURI: I've already sent a car ahead to Busan for you. Who are you taking with you to Korea?

TCHALLA: Okoye. And Nakia as well.

SHURI: You sure it's a good idea to take your ex on a mission?

TCHALLA: Yes. We'll be fine. Besides, you will be on call, should we

Oooh!! The entire suit sits within the teeth of the necklace. Strike it.

TCHALLA: Anywhere?

SHURI: Mhm. Not that hard, genius!

TCHALLA: You told me to strike it, you

didn't say how hard.

SHURI: I invite you to my lab, and you just kick things around.

TCHALLA: Well maybe you should make it a

little stronger, eh? Wait a minute.

SHURI: The nanites absorb the kinetic energy and hold it in place for redistribution.

TCHALLA: Very nice.

SHURI: Now strike it again, in the same spot.

TCHALLA: You are recording?

SHURI: For research purposes.

TCHALLA: Delete that footage ...

NA.KIA: This way.

OKOYE: Bast willing this goes quickly, and

I can get this ridiculous thing off my head.

NAKIA: It looks nice. Just whip it back and forth.

OKOYE: What? It's a disgrace.

NAKIA: (in Korean) Hello Sophia, good to see you.

ELDERLYW OMAN: (in Korean) Who are these two?

NAKIA: (in Korean) My friends

need backup.

SHURI: I have great things to show you,

brother. Here are your communication devices for Korea. Unlimited range, also equipped with audio surveillance system. Check these out. Remote access Kimoyo beads. Updated to interface directly with my sand table.

TCHALLA: And what are these?

SHURI: The real question is what are those? Why do you have your toes out in my lab?

TCHALLA: What, you dont like my royal sandals? I wanted to go old school for my first day.

SHURI: Yea I bet the elders loved that. Try them on. Fully automated, like the old American movie Baba used to watch. And I made them completely sound absorbent.

TCHALLA: Interesting •. •

SHURI: Guess what I ca l l them. Sneakers ... Because you. never mind. If youre going to take on Klaue youll need the best the Design Group has to offer. Exhibit A. Old tech.

TCHALLA: Old ...?

SHURI: Functional, but old. Eh, people are shooting at me. wait let me put on my helmet.

from Kenya. Very deep pockets. Theyre good.

ELDERLYW OMAN: (in Korean) Good for trouble, like you?

NAKIA: (in Korean) Thank you.

T CHALLA: Spread out. The buyer is likely already here.

TCHALLA: The woman outside -- what trouble was she referring to?

NAKIA: Ah, I got into a disagreement with some ivory traders. Made a bit of a mess.

T CHALLA: And will there be any trouble tonight, Ms. Kenyan heiress?

NAKIA: Depends on how quickly we finish the mission.

OKOYE: Can we please focus. Thank you.

NAKIA: (in Korean) Over here. One whiskey, please.

NAKIA: Eyes up. Americans. I count ... three.

OKOYE (O.S.): Five. How could you miss Greased Lightning there behind you?

TCHALLA: Six. Just spotted an old friend who works for the CIA. It just got a little more complicated. Agent Ross.

ROSS: Your highness.

TCHALLA: You are buying from Klaue ...

ROSS: What Im doing or not doing on behalf of the US government is of none of your concern. Now, whatever

the hell youre up to, do me a favor

KLAUE: You know, you look just

and stay out of my way.

TCHALLA: I gave you Zemo.

ROSS: And didnt I keep it under wraps that the King of a third world country runs around in a

bulletproof cat suit. I d say we are even. You really need to leave, now.

T CHALLA: Klaue is leaving out that door with me. Youve been warned.

ROSS: Hey, you won.

THIRSTY GAMBLER: You know what, I think Ill just take these, bring em over here and hold on for safe keeping.

ROSS: Ok heads up, the King of Wakanda is

here. He cannot leave with Klaue. Alright, vibranium from the attack on Sokovia links back to a person that Im not actually saying Im here to make a deal with but that deal will not be called off. When the dust settles you and I can work something out.

TCHALLA: I am not here to make a deal.

NAKIA: Klaue plus 8!

T CHALLA: General.

OKOYE: In position secure our exit.

TCHALLA: And the vibranium.

NAKIA: I dont see it yet.

OKOYE: I thought there are no weapons allowed in here.

NAKIA: Theres not supposed to be.

OKOYE: Someone did not get the memo. Definitely armed.

ROSS: Well that is quite the

like your old man. I made it rain! That was awesome! That was awesome! Lets go! Go, go, come on!

NAKIA: Do we just leave him?

OKOYE: Hell catch up.

TCHALLA: Shuri!

GRIOT: Remote driving system activated.

SHURI: Yes, yes, yes! Wait ... Which side of

the road is it?

TCHALLA: For Bast sake just drive!!!

SHURI: Okay okay, calm down brother!

SHURI: Wool Lets go!

KLAUE: Put some music on! What do you think this is a funeral?

NAKIA: Which one is he in now?

KLAUE: Hey, split up!

OKOYE: Theyre trying to lose us.

NA.KIA: Well take the right.

SHURI: Well take the other two! I see a

short cut.

SHURI: Were not going to make it!

TCHALLA: Keep going!

SHURI: Wool Brother!

SHURI: Hey, what was that!?

TCHALLA: Dont worry about it. Youre doing great.

OKOYE: Guns. So primitive.

KLAUE: It s a vibranium car you

entourage. You got a mixtape coming out?

KLAUE: Yeah! Yeah, actually there is one.

KLAUE: Yea Ill send you the soundcloud link if you like. Aye, Dave. Get him the link to the

tape.

ROSS: Please dont make me listen to your music. I just meant, you got a lot of people with you.

KLAUE: Oh, you think theyre for you? Dont worry. I can do a deal with you all by myself, thank you very much.

NAKIA: Six more, it s a set up.

KLAUE: You got the diamonds?

ROSS: Ok, thats enough.

NAKIA: We need to move on Klaue.

TCHALLA: Stand down. We cant afford a shootout.

ROSS: The vibranium?

KLAUE: I was going to buy a fancy suitcase, but I thought Id save myself some money.

NAKIA: Its now or never.

OKOYE: (in Xhosa) STAND DOWN!

SOUTH AFRICAN TOUGH: Hey. Hey!

OKOYE: (in Xhosa) Ive been made.

KLAUE: Get the diamonds, quick!

TCHALLA: (in Xhosa) Murderer!

idiots!! Bullets wont penetrate!!

NAKIA: What are you doing?

OKOYE: Just drive.

NAKIA: Eesh.

NAKIA: Woo!

KLAUE: Oh shoot.

SHURI: Hey, look at your suit! You ve been

taking bullets charging it up with kinetic energy!

TCHALLA: Pull around the truck

DRIVER: Whered he goes!?

SHURI: You show off.

KLAUE: Right, lets have some fun.

ROSS: Hop in. Put that spear in the trunk.

TCHALLA: Faster, Shuri.

SHURI: I m going as fast as I can!

KLAUE: Take a right, take a right!

SHURI: No nonononono!!

SHURI: Brother!

TCHALLA: Klaue!! Did you think we would forget!? Look at me murderer! Where did you

get this weapon?

KLAUE: You savages didnt deserve it. Oh, mercy! King, mercy!

TCHALLA: Every breath you take is mercy from me.

OKOYE: (in Xhosa) King/

NAKIA: (in Xhosa) The world watches.

ROSS: Come on guys, lets go huh?

KLAUE: Hello! I can see you! I can, I can see you.

ROSS: So, this is a big mess, huh? I figured we can go good cop bad cop. Ill talk to him first, then you guys go in --

OKOYE: (in Xhosa) We cant let him talk to Klaue alone.

TCHALLA: (in Xhosa) Better to let him talk to Klaue alone for 5 minutes than to make a scene here. After your questioning, we will to

take him back to Wakanda with us.

ROSS: What? No. Look I like you, a lot. But hes in my custody now. Hes not going anywhere. Listen, I m doing you a favor by letting you even be in here.

OKOYE: (in Xhosa) If he touches you again, I am going to impale him to this desk.

ROSS: Does she speak English?

OKOYE: When she wants to.

ROSS: Im going in. And when Im done, you guys are up.

TCHALLA: --Agent Ross.

ROSS: Yea.

TCHALLA

I do appreciate your help in Busan.

ROSS: You see that? Its called diplomacy. Youre welcome.

TCHALLA: Okoye! Play nice.

OKOYE: Eh, Americans ...

KLAUE: You know, you really shouldn t trust the Wakandans. Im much more your speed.

ROSS: Thats a nice fairy tale but Wakanda is a third world country and you stole all their vibranium.

KLAUE: I stole all of it? All of it? I took a tiny piece of it. They have a mountain full of it. Theyve been mining it for thousands of years and still havent scratched the surface. Im the only outsider whos seen it and got out of there alive. If you dont believe me you ask your friend what his suit is made of ... what his claws are made of ...

ROSS: Your father to l d the UN that Klaue stole all the vibranium you had. But now hes telling me you have more?

TCHALLA: And you believe the word of an arms dealer, strapped to a chair.

NAKIA: (in Korean) Where is that?

CIA AGENT: (in Korean) Back there.

ROSS: How much more are you hiding?

NAKIA: (in Xhosa) Somethings happening out back.

KLAUE: I see you took your time didnt you!

OKOYE: (in Xhosa) My King!

OKOYE: (in Xhosa) My King ... Nakia.

NAKIA: He just jumped in front of me. I dont think hell make it here, it hit his spine.

TCHALLA: Give me a Kimoyo bead. This will stabilize him for now. Give

ROSS: I dont trust anybody, not in this job. But what I am interested in is that arm cannon out there. Whered you get that?

KLAUE: Its an old mining tool that I made

some adjustments to. But I can get you one if youd like.

ROSS: Why dont you give me the name of your supplier and Ill ask them.

KLAUE: Hes right outside, why dont you ask him yourself?

ROSS: T Challa? Youre telling me that weapon on your arm is from Wakanda?

KLAUE: Bingo. What do you actually know about Wakanda?

ROSS: Shepherds. Textiles. Cool outfits.

KLAUE: Its all a front. Explorers searched for it for centuries. El Dorado: The Golden City. They thought they could find it in South America, but it was in Africa the whole time.

A technological marvel. All because it was built on a mound of the most valuable metal known to man- Isipho- they call it. The gift. Vibranium ...

ROSS: Vibranium yea. Strongest metal on Earth.

KLAUE: Its not just a metal ... They sew it into their clothes, it powers their city, their tech, their weapons ...

ROSS: Weapons?

KLAUE: Oh yes. Makes my arm cannon look

like a leaf blower.

him to us. We can save him.

OKOYE: Our missions was to bring back Klaue. We failed. This man is a foreign intelligence operative. How do we justify bringing him into our borders?

NAKIA: He took a bullet for me.

OKOYE: That was his choice.

NAKIA: So now we are just supposed to let him die?

OKOYE: Let us consider that we heal him. It is his duty to report back to his country. And as King, it is your duty to protect ours.

TCHALLA: I am well aware of my duties, General. I cannot just let him die knowing we can save him.

OKOYE: Where exactly are we taking him?

SHURI: Great, another broken white boy for

us to fix. This is going to be fun.

SHURI: He will live. WKabi is here.

WKABI: What s going on, brother? Where is Klaue?

TCHALLA: Hes not here. He slipped through our hands.

W KABI: Slipped? For 30 years your father was in power and did nothing. With you I thought it would be different. But its more of the same.

LIMBANI: Lets get going, boss.

KILLMONGER: You always sell to the CIA?

KLAUE: I sell to the highest bidder. Don t

you worry when I get back to

Joburg and lay low for a bit, I'll make sure both you guys get paid.

KILLMONGER: Oh, I ain't worried about the money, bro. I know you're good for it. On our way back, just drop us off in Wakanda.

KLAUE: You don't wanna go there, boy.

KILLMONGER: Yea I do.

KLAUE: Drop it, or your little Bonnie and Clyde routine ends today. Put your gun down now!

LINDA: I'm sorry. I'm sorry, Erik.

KILLMONGER: It's gonna be ok.

KLAUE: ... Y-You really wanna go to Wakanda? They're savages. This is what they do to people like us.

KILLMONGER: I ain't worried about no brand. Check these out. Each one is for a kill.

KLAUE: You can scar r yourself as much as you like. To them, you'll just be an outsider. You're crazy to think that you could walk in there.

And to think I saw you as some crazy American.

TCHALLA: Leave us.

ZURI: So, your mission did not go as planned.

TCHALLA: What happened to my Uncle NJobu? My father told me he disappeared ... there was a man today wearing a ring identical to this one.

ZURI: That is not possible.

T CHALLA: He helped Klaue escape from us and he was wearing this ring. My grandfather's ring. Do not tell me

SHURI: Don't scare me like that, colonizer.

ROSS: Colon-who? My name is Everett.

SHURI: Yes, I know. Everett Ross former air force pilot and now, CIA.

ROSS: Right. Ok, is this Wakanda?

SHURI: No, it's Kansas.

ROSS: ... How long ago was Korea?

SHURI: Yesterday.

ROSS: I don't think so. Bullet wounds don't just magically heal overnight.

SHURI: They do here. But not by magic, by

technology. Don't touch anything. My brother

will return soon.

ROSS: These train things ... that's magnetic levitation, right?

SHURI: Obviously.

ROSS: Obviously ... but I've never seen it this efficient. The light panels, what are they?

SHURI: Sonic stabilizers.

ROSS: Sonic what?

what is possible tell me the truth.

ZURI: Some truths are too much to bear, TChalla.

TCHALLA: That is not your choice to make.

What happened to him?

ZURI: I promised the King to say nothing.

TCHALLA: I am your King now!

ZURI: Your uncle took a War Dog assignment in America. Your father placed me there to observe unbeknownst to him. Your uncle fell in love with an American woman. They had a child. The hardships he saw there radicalized your uncle.

NJOBU: I observed for as long as I could!

Their leaders have been assassinated, communities flooded with drugs and weapons, they are overly policed and incarcerated. All over the planet our people suffer because they dont have the tools to fight back. With vibranium weapons they could overthrow every country and Wakanda could rule them

all, the right way . . .

ZURI: He knew your father would not support this, so your uncle betrayed us.

TCHALLA: No. •.

ZURI: He helped Klaue steal the vibranium.

TCHALLA: No nononono . . .

YOUNG TCHAKA: You will return home at once, where you will face the council and inform them of your crimes.

ZURI: He drew his weapon on me.

SHURI: In its raw form, vibranium is too dangerous to be transported at that speed, so I developed a way to temporarily deactivate it.

ROSS: Theres vibranium on those trains?

SHURI: There is vibranium all around us. Thats how I healed you.

OKOYE\$ PROJECTION: Where is TChalla? His Kimoyo beads have been switched off.

SHUR: Well we are not joined at the hip, Okoye.

OKOYE\$ PROJECTION: A man showed up at the border who claims to have killed Klaue.

SHURI: What?

OKOYE\$ PROJECTION: WKabi is transporting him as we speak to the palace. We need to find your brother.

SHURI: An outsider?

OKOYE\$ PROJECTION: No, a Wakandan.

ROSS: Hes not a Wakandan. Hes one of ours.

T CHALLA: He killed his own brother ... andleft a child behind with nothing. What kind of King •. what kind of man does that?

NAKIA: No man is perfect. Not even your father.

TCHALLA: He didnt even give him a proper

burial ... My Uncle NJobu betrayed us, but my father may have created something even worse.

NAKIA: Hey. Look at me. You

Your father killed his own brother. . To save my life.

YOUNG TCHAKA: Speak nothing of this.

TCHALLA: And the child ...

ZURI: We left him.

WKABI: What is this?

KILLMONGER: Just a lil gift.

WKABI: (Xhosa) Who are you?

ROSS: Alright, where am I?

cant let your

father s mistakes define who you are. You get to decide what kind of King you are going to be.

SHURIS PROJECTION: Brother, you need to get here now.

ROSS: Eric Stevens. Graduated Annapolis age 19. MIT for grad school. Joined the SEALs and went to Afghanistan where he racked up confirmed kills like it was a video game. They started calling him Killmonger. He joined a JSOC ghost unit. Now these guys are serious. They will drop off the grid so they can commit assassinations and take down governments.

TCHALLA: Did he reveal anything about his

identity?

SHURI: He has a War Dog tattoo but we have

no record of him.

RIVER TRIBE ELDER: Is this man Wakandan or not?

MINING TRIBE ELDER: (in Xhosa) Tell us what is going on.

TCHALLA: (in Xhosa) Speak.

W KABI: Speak.

KILLMONGER: Im standing in your house. Serving justice to a man who stole your vibranium and murdered your people. Justice your King couldnt deliver.

TCHALLA: I dont care that you brought Klaue, the only reason I dont kill you where you stand is because I know who you are ... now what do you want?

KILLMOGNER: I want the throne.

MINING TRIBE ELDER: (in

MINING TRIBE ELDER: (in Xhosa) The descendant of NJobu.

RAMONDA: Do not do this TChalla.

BORDER TRIBE ELDER: As the son of NJobu he is within his rights.

RAMONDA: He has no rights here.

RIVER TRIBE ELDER: The challenge would take weeks to prepare.

KILLMONGER: Weeks? I dont need weeks. The whole country aint gotta be there I just need him ... and somebody to get me out of these chains.

RAMONDA: TChalla, what do you know of this?

TCHALLA: I accept your challenge.

SHURI: He will never beat T Challa. He should have just come to the first challenge and gotten it over with.

ZURI: The King will now have the strength of the Black Panther stripped

Xhosa) My goodness.

KILLMONGER: Yall sittin up here comfortable.

Must feel good. Theres about 2 billion people all over the world that looks like us but their lives are a lot harder, Wakanda has the tools to liberate them all.

TCHALLA: And what tools are those?

KILLMONGER: Vibranium. Your weapons.

TCHALLA: Our weapons will not be used to

wage war on the world. It is not our way to be judge jury and executioner for people who are not our own.

KILLMONGER: Not your own? But didnt life start here, on this continent? So aint t all people your people?

TCHALLA: I am not King of all people. I am

King of Wakanda. And it is my responsibility to make sure our people are safe and that vibranium does not fall into the hands of a person like you.

RAMONDA: Son, we have entertained this

charlatan for too long. Reject his request.

KILLMONGER: Oh, I aint requesting nothing! Ask who I am?

SHURI: You are Eric Stevens. An American black operative. A mercenary nicknamed Killmonger. Thats who you are.

KILLMONGER: Thats not my name, Princess. Ask me, King?

TCHALLA: No.

away.

OKOYE: Where is Agent Ross?

NAKIA: I locked him in the office. Hes not going anywhere.

TCHALLA: This is your last chance, throw down your weapons and we can handle this another way.

KILLMOGNE R: I lived my entire life waiting for this moment. I trained, I lied, I killed, just to get here. I killed in America, Afghanistan,

Iraq. I took life from my own brothers and sisters right here on the continent. And all this death, just so I can kill you.

ZURI: Let the challenge begin.

TCHALLA: Yield!

SHURI: Snap out of it TChalla!

NAKIA: Get up.

KILLMONGER: This is for my father.

TCHALLA: Zuri, no. Zuri don t!

ZURI: I am the cause of your fathers death. Not him. Take me.

KILLMONGER: Ill take you both, Uncle James ...

TCHALLA: No! Zuri no! Zuri!! Noo!

KILLMOGNER: Is this your King? Huh? Is this your King? The Black Panther, whos supposed to lead you into the future.

SHURI: Come on brother!

AYO: Is there nothing that can be done?

KILLMONGER: Him? Hes

KILLMONGER Ask me. supposed to protect you.

TCHALLA: Take him away. RAMONDA: No.

RIVER TRIBE ELDER: (in Xhosa) Who are you? NAKIA: No!

KILLMONGER: (Xhosa) I am King. KILLMONGER: Nah. Im your King.

NJadaka, son of Prince NJobu . NA.KIA: We have to go now!

MINING TRIBE ELDER: (in Xhosa) The son of NJobu? Queen mother, lets go!

KILLMONGER: I found my daddy with Panther claws in his chest. You aint the son of OKOYE: The Queen Mother and Shuri ... they are safe?

a King youre the son of a murderer! NA.KIA: Yes.

RAMONDA: (in Xhosa) You re lying! (in English) Lies. OKOYE: (in Xhosa) Thank you.

WKABI: Im afraid not Queen Mother. NAKIA: We should get to them immediately.

OKOYE: (in Xhosa) I cannot . . .

NAKIA: What ... KILLMONGER: Another King. yea go ahead and burn all that.

OKOYE: Though my heart is with you. SHAMAN: My King, we cannot do that. It is our tradition –

NAKIA: We cannot turn over our nation to a man, who showed up here only hours ago. KILLMONGER: When I tell you to do something, I mean that shit. Burn it all!

OKOYE: He is of royal blood. KILLMONGER: You know, where Im from, when black folks started revolutions, they never had the firepower or resources to fight their oppressors. Where was Wakanda? Hmm? Yea all that ends today. We got spies embedded in every nation on Earth. Already in place. I know how colonizers think. So, were gonna use their own strategy against them. We re gonna send vibranium weapons out to our War Dogs. Theyll arm oppressed people all over the world, so they can finally rise up

NAKIA: He killed T Challa.

OKOYE: In ritual combat.

NAKIA: Does that really matter? You are the greatest warrior Wakanda has. Help me overthrow him before he becomes too strong.

OKOYE: Overthrow?! Nakia, I am not a spy who can come and go as they so

choose. I am loyal to the throne, no matter who sits upon it. What are you loyal to?

NAKIA: I loved him. I love my country too.

OKOYE: Then you serve your country.

NAKIA: No. I save my country.

ROSS: Whats wrong?

NAKIA: The King is dead. Come with me,

unless you want to join him.

SHURI: First Baba, and now my brother. Mama, we didnt even get to bury him.

NAKIA: Its me.

RAMONDA: Nakia. Who is this man?

NAKIA: Hes a friend of T Challas he saved my life.

RAMONDA: Where is Okoye?

NAKIA: Okoye is not coming. She and Dora Milaje will serve the new King. Wait here.

RAMONDA: What has happened to our Wakanda?

SHAMAN: Allow the Heart Shaped Herb to give you the powers of the Black Panther and take you to the Ancestral Plane.

NJOBU: What did I tell you about going into my things? What did you find?

YOUNG KILLMONGER: Your home.

NJOBU: I gave you a key hoping that you might see it someday. Yes. The sunsets there are the most beautiful in the

and kill those in power, and their children and anyone else who takes their side.

It s time they know the truth about us. Were warriors. The worlds gonna start over and this time were on top. The sun will never set on the Wakandan Empire.

OKOYE: Wakanda has survived for so long by

fighting when only absolutely necessary.

WKABI: Wakanda has survived in the past this way, yes. But the world is changing, General. Elders, it is getting smaller. The outside world is catching up and soon it will be

the conquerors, or the conquered. Id rather be the former.

KILLMONGER: You heard your orders. Lets get to it.

ROSS: So where are we going again?

NAKIA: Were taking the Heart Shaped Herb

to Jabari land.

ROSS: Heart Shaped Herb, what is that?

SHURI: It gives whoever takes it heightened abilities.

NAKIA: Its what made TChalla so strong.

RAMONDA: Nakia. I dont like this. The Herb

belongs to us. We may be creating a bigger monster with MBaku. Nakia, you should take it yourself.

NAKIA: Im a spy with no army. I wouldnt

world. But I fear you still may not be welcome.

YOUNG KILLMONGER: Why?

NJOBU: They will say you are lost.

YOUNG KILLMONGER: But, Im right here.

doesnt t have an answer for this.

NJOBU: No tears for me?

YOUNG KILLMONGER: Everybody dies. Its just life around here.

NJOBU: Well look at what I have done. I should have taken you back long ago. Instead, we are both abandoned here.

KILLMONGER: Well maybe your home is the one thats lost. Thats why they cant find us.

SHAMAN: Breathe, my King. Breathe!

KILLMONGER: The Heart Shaped Herb did that? This is all of it?

SHAMAN: Yes. So, when it comes time for another King, we will be ready.

stand a chance.

RAMONDA: Well go.

NAKIA: Stay calm.

RAMONDA: My son was murdered in ritual combat.

MBAKU: Are the odds fair?

NAKIA: Yes, but . . .

MBAKU: So, it was less a murder than a defeat?

SHURI: Do not rub our noses in it -

MBAKU: Silence! I make the pronouncements here, girl.

ROSS: Look uh, your highness, the new King is a --

MBAKU: You cannot talk. One more word and I will feed you to my children. Im kidding. We are vegetarians.

NAKIA: Great Gorilla MBaku. This is why we are here. To offer this to you. An outsider sits on our throne. Only you can help us stop him.

MBAKU: Come with me.

NAKIA: Impossible. Is he breathing?

MBAKU: He is in a coma, barely clinging to

life. One of our fishermen found him at the edge of the river border. He brought him to me.

SHURI: Why do you have him in the snow?!

M BAKU: It is the only thing keeping him

TCHALLA: Our resources. The Great Mound.

SHURI: Our vibranium. All of my designs.

T CHALLA: He will send our weapons all over the world. You must get them out of Wakanda safely.

RAMONDA: What?

SHURI: What about you?

TCHALLA: The challenge will have to continue.

RAMONDA: T Challa, we will not

from joining the ancestors.

SHURI: We need to get him to my lab! I can

heal him there.

MBAKU: Take him. He'll be dead in seconds.

sits on our throne. Only you can help us stop him.

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M BAKU: It is the only thing keeping him

from joining the ancestors.

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heal him there.

MBAKU: Take him. He'll be dead in seconds.

RAMONDA: Nakia, the Herb. I call upon the ancestors. I call upon Bast. I am here with my son TChalla. Heal him. We must bury him.

(in Xhosa) Praise the ancestors.

NAKIA: (in Xhosa) Praise the ancestors.

ROSS: (in Xhosa) Praise the ancestors.

leave Wakanda.

T CHALLA: It is my duty to keep you safe.

SHURI: If he gets control of our technology, nowhere will be safe. The Black Panther lives. And when he fights for the fate of Wakanda I will be right there beside him.

NAKIA: As will I.

ROSS: I'm in too. What? You're gonna need all the help you can get.

MBAKU: Are you done? Are you - are you done?

TCHALLA: Could you give me and Lord M Baku a moment? Thank you.

MBAKU: I owed you a great debt. A life for

a life. Consider it paid.

TCHALLA: Please allow my mother to stay here.

MBAKU: No harm will come to her I give you my word.

TCHALLA: You know I could use an army as well.

MBAKU: I bet you could. But no. I will give no Jabari lives towards your cause.

TCHALLA: It is our cause. It is for all of us.

MBAKU: Us? You are the first

SHURI: (in Xhosa) Praise the King to come
ancestors.

NAKIA: Wake up, TChalla. Wake up.

TCHAKA:(in Xhosa) My son. The time has come for you to come home and be reunited with me.

TCHALLA

(in Xhosa) Why? (in English) Why didnt you bring the boy home? Why, Baba?

T CHAKA: He ... he was the truth I chose to omit.

TCHALLA: You are wrong to abandon him.

TCHAKA: I chose my people. I chose Wakanda. Our future depended on --

TCHALLA: You are wrong! All of you are wrong! To turn your backs on the rest of the world. We let the fear of our discovery stop us from doing what is right. No more! I cannot

stay here with you. I cannot rest while he sits on the throne. He is a monster of our own making. I must take the mantle back, I must. I must right these wrongs. Do you have a blanket?

NAKIA: Killmonger has the full support of our military. And he burned the garden of the Heart Shaped Herb.

ROSS: Of course, he did.

Thats what he was trained to do. His unit used to work with the CIA to destabilize foreign countries. They would always strike at transitions of power ... like an election year or the death of a monarch. You get control of government, the military

with. Im the King now. Get those

here in centuries. And now you speak of us?

TCHALLA: I cannot speak for past Kings. But an enemy sit on the throne right now. We both know the power of vibraniurn. If Killmonger gets control of it, who do you think he will come for next?

MBAKU: We will not help you.

WKABI: Everything is on schedule.

KILLMONGER: Have the spies been alerted?

WKABI: Yes. Some have been resistant to our new mission. But the War Dogs in London, New York and Hong Kong are standing by.

KILLMONG ER: Well strike there first. The

others will come around. Look at this. A handheld sonic cannon powerful enough to stop a tank. Untraceable by metal detectors, and we got thousands of em. The worlds gonna find out exactly who we are.

OKOYE: He lives.

TCHALLA: NJadaka!!!

KILLMONGER: Was sup?

TCHALLA: I never yielded, and as you can see, I am not dead.

KILLMONGER: All that challenge shit is over

TCHALLA: You want to see us become just like the people you hate so

planes in the air! Carry out the mission!

TCHALLA: Shuri, now!

SHURI: Copy that. Go! Go gogogogo ! Come on, Ross!

KILLMONGER: WKabi, kill this clown.

OKOYE: WKabi, the challenge is not complete.

BORDER TRIBE COMMANDER: What will we do?

WKABI: Border Tribe!

BORDER TRIBE: Ay! Ay 1

WKABI: Pham Bili!

OKOYE: You! Your heart is so full of hatred you are not fit to be a King. Ayo. The King.

TCHALLA: WKabi stop this! Stop this now! NOO!!

SHURI: Nakia and I will get control of the Royal Talon with this.

ROSS: Ok, so what do I do?

SHURI: You will have to fly it.

ROSS: What?

SHURI: You are a great pilot. Dont worry, Ill guide you through it. Its just like riding a hoverbike.

ROSS: You guys have hoverbikes?

SHUR! Nakia, take that .

NAKIA: Im not a Dora.

SHURI: Just put it on, its armor! Good luck, Agent Ross!

ROSS: Yea I don t know what Im doing --

NAKIA: Were counting on you!

much? Divide and conquer the land as they did?

KILLMOGNER: No, I learn from my enemies – beat them at their own game.

TCHALLA: You have become them. You will destroy the world, Wakanda included.

KILLMONGER: The world took away everything away from me! Everything I ever loved! But Im gonna make sure were even.

Im gonna track down anyone who would even think about being loyal to you, and Im gonna put they ass in the dirt, right next to Zuri.

SHURI: Nakia! Are you alright?

NAKIA: Im ok. You?

SHURI: Yes.

NAKIA: Lets go.

ROSS: Shuri, Ive lost one of them but two are on my tail. What the hell was that?

GRIOT: The lab is under attack.

ROSS: What? Where?

GRIOT: Deactivating hologram.

SHURI: Ross! You have to get out of there now!

ROSS: How long have I got?

GRIOT: Glass integrity is at 50%

ROSS: Put me back in.

SHURI: Ross! Ross?!

WKABI: Surrender now! You have three seconds to lay down your weapons!

DORA MILAJE 1: Wakanda One ... two ...
Forever.

GRIOT: Remote piloting system activated.

SHURI: I made it American style for you! Get in!

SHURI/NAKIA: Yes!!

SHURI: Go! We cant let those weapons get beyond Wakanda.

ROSS: Alright, Im on it.

OKOYE: (in Xhosa) Lock! Get him down! (in Xhosa) Get the necklace!

NAKIA: Wakanda Forever!!

ROSS: Ok Shuri, I got em what do I do?

SHURI: Shoot them down genius!

ROSS: Alright ... Here goes nothing. Alright, I got em. Oh, shit shitshit.

TCHALLA: Shuri!!!

KILLMOGNER: Whats up, Princess?

SHURI: You ll never be a true King. Brother!!

TCHALLA: Shuri!

SHURI: Brother!

TCHALLA: Turn on the train on the bottom track!

SHURI: But the stabilizers will deactivate your suit ... you wont have protection!

TCHALLA: Neither will he.

SHURI: Okay!

MBAKU: Witness the might of the Jabari firsthand! Abya!!!!

OKOYE: Phambili!!!!

MBAKU: Abya!!!

GRIOT: Glass integrity is at 15%. Critical weapons failure.

ROSS: Shuri! The last cargo ship is almost at the border, but theyve got me trapped with some kind of cables.

SHURI: Make an X with your arms!

GRIOT (O. S.)
Sonic overload initiated.

SHURI: Now break it!

GIOT: System rebooting in 5, 4, 3, 2 ... 1. system rebooted!

ROSS: Yes! We did it!

SHURI: Great! Now get out of there!

OKOYE: Drop your weapon.

WKABI: Would you kill me, my love?

OKOYE: For Wakanda? Without question.

KILLMOGNER: This is it for you, cousin.
Hell, of a move. My pops said Wakanda was the most beautiful thing hed ever seen. He promised he was going to show it to me someday. Can you believe that? Kid from Oakland running around believing in fairy tales.

KILLMONGER: Its beautiful.

KILLMOGNER: I dont need a suit to kill you.

Your reign is over. You sat up here safe and protected.

TCHALLA: Maybe we can still heal you.

KILLMONGER: Why? So, you can just lock me up? Nah. Just bury me in the ocean, with my ancestors that jumped from the ships . . . cause they knew death was better than bondage.

TCHALLA: Thank you. You saved me. You saved my family. Our nation.

NAKIA: There is nothing to thank me for. It is our duty to. it was my duty to fight for what I love. I should have -- TChalla kisses her.

TCHALLA: You cant blame me I almost died. Stay. I think I know a way you can still fulfill your calling. Please stay.

SHURI: When you said you would take me to

California for the first time, I thought you meant Coachella, or Disneyland. Why here?

TCHALLA: This is where our father killed our uncle.

SHURI: They are tearing it down. Good.

TCHALLA: Theyre not tearing it down . . . I

bought this building. And that building, and that one over there ... This will be the first Wakandan International Outreach Center. Nakia will oversee the social outreach ... And you will spearhead

OAKLANDK ID #2: On eBay!

OAKLAND KID #3 Everybody get like a million apiece.

SHURI: Uhhh I wouldnt do that if I are you guys ...

OAKLANDK ID #1: Where you come from?

SHURI: From Wakanda.

OAKLANDK ID #1: What is a Wakanda?

YOUNG BLACK KID: Hey yo! Is this yours? Who ... who are you?

TCHALLA: My name is King TChalla, son of King TChaka. I am the sovereign ruler of the Nation of Wakanda and for the first time in our history we will be sharing our knowledge

and resources with the outside world. Wakanda will no longer watch from the shadows. We cannot, we must not. We will work to be an example of how we as brothers and sisters on this Earth should treat each other. Now more than ever, illusions of division threaten our very existence.

We all know the truth: more connects us than separates us. In times of crisis, the wise build bridges, while the foolish build barriers. We must find a way to look after one another, as if we are one single tribe.

FRENCH AMBASSADOR: With all due respect, King TChalla, what can a

the science and information

exchange.

SHURI: You're kidding!

OAKLANDK ID #1: What?! Man, what the hell is that?

OAKLANDK ID #2: That's like a Bugatti space ship!

OAKLANDK ID #3: Woah, it came out of nowhere!!! Did Y'all see that?

YOUNG BLACK KID: What.

OAKLANDK ID #1: We can take this back to the house Y'all. . .

OAKLANDK ID #2: We could pull up to school in this!

OAKLANDK ID #3: Hey look, we can break it apart and we can sell it!

nation of

farmers offer to the rest of the world?

SHURI: Are you playing around with that man again?

WAKANDACNH ILD: No. No!

SHURI: You're teasing him again?

WAKANDACNH ILDREN: Emhlophe Ingcuka. (white wolf).

SHURI: Good morning, Sgt. Barnes.

BUCKY: Bucky.

SHURI: How are you feeling?

BUCKY: Good. Thank you.

SHURI: Come. Much more for you to learn.

APPENDIX C

LIST OF CODES FROM SCRIPTS OF THE SELECTED FILMS

Captain America: Civil War

1. *Levity in The Face of Danger*

- Yeah, the red one?
Its cute.
- Its also bulletproof, which means private security, which means more guns, which means more headaches for somebody. Probably us.
- You guys know I can move things with my mind, right?
- Anybody ever tell you youre a little paranoid?
- Not to my face. Why? Did you hear something?
- If he sees us coming that wont be a problem. He kind of hates us.
- Im... not thanking that thing.
- His name is Redwing.
- Im still not thanking it.
- Hes cute. Go ahead, pet him.
- Im saying there may be a causality. Our very strength invites challenge. Challenge incites conflict. And conflict... breeds catastrophe.
- No, no, no. You cant retract it. Thank you. Unprecedented. Okay, case closed - I win.
- In Berlin, Joint Terrorism Task Force.
- Right. Right. Sounds fun.
- I know, right?
- So, you like cats?
- What? Dude shows up dressed like a cat and you dont wanna know more?
- Please tell me you brought a suit.
- Sure did. Its a lovely Tom Ford, three-piece, two-button. Im an active-duty non-combatant.
- My left arm is numb, is that normal?
- 36 hours, jeez.
- Were seriously understaffed.
- Tony Stark: Oh, yeah. Itd be great if we had a Hulk right about now. Any shot?
- I have an idea.
- Me too. Wheres

Oversight... Oversight is not an idea that can be dismissed out of hand.

- Boom.
- Thatswhats going on, Cap. Its just pain. Its discomfort. Whos putting coffee grounds in the disposal? Am I running a bed and breakfast for a biker gang?
- Focus up. Im sorry, did I just mishear you or did you agree with me?
- Oh, I want to take it back now.
- Not sure you understand the concept of a getaway car.
- Its low profile.
- Good, because this stuff tends to draw a crowd
- Can you move your seat up?
- No.
- Keeping a list. You know, he kinda tried to kill me.
- Sorry. Ill put it on the list, too.
- It was time to get off my ass.
- Hes rarin to go. Had to put a little coffee in him, but... he should be good.
- Its an honour. Im shaking your hand too long. Wow! This is awesome! Captain

yours?

- Downstairs. Wheres yours?
- Guess I shoulda knocked.
- Disappointing my kids. Im supposed to go waterskiing. Cap needs our help. Come on.
- Really? I retire for, what, like five minutes, and it all goes to shit.
- Okay, theyre considered. Okay, we gotta go. Its this way.
- Look, you wanna mope, can go to high school. You wanna make amends, you get off your ass. Shit.
- a lot of super people, so... Thinks for thanking of me.
- Whats up, Tic Tac?
- Uh, good to see you. Look, what happened last time when I...
- Something about some... psycho-assassins?
- All right, Ive run out of patience. Underoos! Nice job, kid.
- Thanks. Well, I couldve stuck the landing a little better. Its just the new suit... Well, its nothing, Mr. Stark. Its-Its perfect. Thank you.
- Yeah, we dont

really need to start a conversation.

2. Disregard for Traditional Authority.

- No strings, no taxes...

- I work for the State Department. Human Resources. I know its boring...

- They are operating outside and above the international law. Because thats the reality, if we dont respond to acts like these.

- What legal authority does an enhanced individual like Wanda Maximoff have to operate in Nigeri –

- The Secretary of State.

- How about dangerous? What would you call a group of US-based, enhanced individuals who routinely ignore sovereign borders and inflict their will wherever they choose and who, frankly, seem unconcerned about what they leave behind?

- For the past four years, youve operated with unlimited power and no supervision. Thats an arrangement

- Secretary Ross has a Congressional Medal of Honor, which is one more than you have.

- So, lets say we agree to this thing. How long is it gonna be before they LoJack us like a bunch of common criminals?

- A 117 countries want to sign this. 117, Sam, and youre just like, No, thats cool. We got it.

- Theres no decision-making process here. We need to be put in check! Whatever form that takes, Im game. If we cant accept limitations, if were boundary-less, were no better than the bad guys.

- Tony, someone dies on your watch, you dont give up.

- Who said were giving up?

- We are if were not taking responsibility for our actions. This document just shifts the blames.

- Im sorry. Steve. That

the governments of the world can no longer tolerate. But I think we have a solution.

- The Sokovia Accords. Approved by 117 countries... it states that the Avengers shall no longer be a private organization. Instead, they'll operate under the supervision of a United Nations panel, only when and if that panel deems it necessary.

- Three days from now, the UN meets in Vienna to ratify the Accords.

- Maybe we could take care of it ourselves. If you wanna call the cops, tha- thats okay too, I guess.

- No. No cops.

- Thank you.

- You're saying they'll come for me.

- We would protect you.

- Maybe Tony's right.

- At a special United Nations conference 117 countries have come together to ratify the Sokovia Accords.

- The Accords, yes. The politics, not really. Two people in a room can get more done than a hundred.

- Call MI6, see if we can get Micro Forensics to hurry this up. We need the whole team here in two hours or it's not worth it.

- that is dangerously arrogant. This is the United Nations were talking about. It's not the World Security Council, it's not SHIELD, it's not HYDRA.

- No, but it's run by people with agendas, and agendas change.

- Steve Rogers: Tony, you chose to do that. If we sign this, we surrender our right to choose. What if this panel sends us somewhere we don't think we should go? What if there is somewhere we need to go, and they don't let us? We may not be perfect, but the safest hands are still our own.

- If we don't do this now, it's gonna be done to us later. That's the fact. That won't be pretty.

- And you're gonna have to hurry. We have orders to shoot on sight.

- Heads up, Cap. German Special Forces, approaching from the south.

- Well, the people who think you did are coming here now. And they're not planning on taking you alive.

- That's smart. Good strategy.

- This is Everett Ross, Deputy Task Force Commander.

- What about our lawyer?

- Lawyer. That's

- Task force will decide who brings in Barnes.

- No. Romania was not Accords-sanctioned. And, Colonel Rhodes is supervising cleanup.

- Secretary Ross wants you both prosecuted. Had to give him something.

- Im not getting that shield back, am I?

- Technically, its the governments property. Wings, too.

- Thats cold.

- Warmer than jail.

- FDR signed the Lend-Lease bill with these in 1941. Provided support to the Allies when they needed it most.

- Some would say it brought our country closer to war.

- Sure. Once we put out the PR fire, those documents

funny. See their weapons are placed in lockup. Oh, well write you a receipt.

- I better not look out the window and see anybody flying around in that.

- The fake doctor is actually Colonel Helmut Zemo, Sokovian Intelligence. Zemo ran Echo Skorpion, a Sokovian covert kill squad.

- So? You got the files? Lets reroute the satellites, start facial scanning for this Zemo guy.

- Secretary Ross: You seriously think Im gonna listen to you after that fiasco in Leipzig? Youre lucky youre not in one of these cells.

- Give me a break, Barton. I had no idea theyll put you here. Come on.

- Yeah, well, you knew theyd put us somewhere, Tony.

- A Yeah, but not some super-max floating ocean

can be amended. Id file a motion to have you and Wanda reinstated...

- Shes fine. Shes confined to the compound, currently. Visions keeping her company.

- Oh God, Tony! Every time. Every time I think you see things the right way...

- Ive been sent by the United Nations to evaluate you.

- Who knows if the Accords would let him help.

- You dont get it, Stark. Its not yours to handle. Its clear you cant be objective. Im putting Special Ops on this.

- If were provoked. Barnes wouldve been eliminated in Romania if it wasnt for Rogers. There are dead people who would be alive now.

- All due respect, youre not going to solve this with boys in bullets, Ross. You gotta let us bring them in.

- Its just a matter of time. Our satellites are running facial, biometric, and behavioural pattern scans.

- Were outside the law on this one. So, if you come with us, youre a wanted man.

- Yeah, well, what else is new?

- Alright, Were done. Youre gonna turn Barnes over, youre gonna come with us. NOW!

pokey. You know, this place is for maniacs. This is a place for...

- Because you broke the law.

- Yeah.

- I didnt make you.

- La, la, la, la, la...

- You read it, you broke it.

- La, la, la, la la...

- Youre the good cop now?

- Well, you better go get a bad cop, because youre gonna have to go Mark Fuhrman on my ass to get information out of me.

- Oh, I just knocked the A out of their AV. We got about 30 seconds before they realise its not their equipment.

- What did you do? Get it back up!

- Stark? Did he give you anything on Rogers?

- Nope. Told me to go to hell. Im going back to the compound instead, but you can call me anytime. Ill put you on hold, I like to watch the line blink.

- Ross has no idea Im here. Id like to keep it that way. Otherwise, I gotta arrest myself.

- Steve Rogers: Well, that sounds like a lot of paperwork.

- Sokovia was a failed state long before you blew it to hell.

Because its us! Or a squad of J-SOC guys... with no compunction about being impolite.

- Priority upload from Berlin police.

- Fire up the chopper.

- The Task Force called for a psychiatrist as soon as Barnes was captured. The UN dispatched Dr. Theo Broussard from Geneva within the hour. He was met by this man.

- Priority call from Secretary Ross. Theres been a breach at the Raft prison.

- Yeah, put him through.

- Tony, we have a problem.

3. *Autocratic Attitudes.*

- Two people in a room can get more done than a hundred.

- Im leaving.

- I cant let you.

- Youre gonna turn Barnes over, youre gonna come with us. NOW! Because its us! Or a squad of J-SOC guys... with no compunction about being impolite.

- Drop it. Or Ill drop this. Drop it!

- Hell do it!

No. Im here because I made a promise.

- 138. 138 combat missions. Thats how many Ive flown, Tony. Every one of them couldve been my last, but I flew em. Because the fight needed to be fought. Its the same with these Accords. I signed because it was the right thing to do. And, yeah, this sucks. This is... This is a bad beat. But it hasnt change my mind. I dont think.

- Ah, please hold.

- No. Dont...

- You know, If they find out hes here... theyll come for him.

- Let them try.

- What? Itsa 100 acres with a lap pool. Its got a screening room. Theres worse ways to protect people.

- Protection? Is that how you see this? This is protection? Its internment, Tony.

- GIVE ME A BREAK! Im doing what has to be done... to stave off something worse.

- Who knows if the Accords would let him help.

- Youre in dire need of

- They are operating outside and above the international law.

- What would you call a group of US-based, enhanced individuals who routinely ignore sovereign borders and inflict their will wherever they choose and who, frankly, seem unconcerned about what they leave behind?

- For the past four years, youve operated with unlimited power and no supervision.

- And if we come to a decision you dont like?

- Then you retire.

- Its because hes already made up his mind.

- Theres no decision-making process here. We need to be put in check! Whatever form that takes, Im game.

- Tony, you chose to do that. If we sign this, we surrender our right to choose.

- If we dont do this now, its gonna be done to us later. Thats the fact. That wont be pretty.

- Dont bother, Miss Romanoff. Ill kill him myself.

- Are you saying youll arrest me?

- No. Someone will. If you interfere. Thats how it works now.

- Vision, are you not

an upgrade. Systemic, top to bottom. 100-point restoration. Thats why Im here.

- Might be a little dangerous. Better tell Aunt Hottie Im taking you on a field trip.

- Move, or you will be moved.

- Were outside the law on this one. So, if you come with us, youre a wanted man.

- Yeah, well, what else is new?

- Steve... you know whats about to happen. Do you really wanna punch your way out of this one?

- Rescuing Wanda from a place she doesnt even want to leave, a safe place.

- Move, Captain. I wont ask a second time.

- You locked me in my room.

- Okay. First, thats an exaggeration. Second, I did it to protect you. Hey, Clint.

- Captain Rogers. I know you believe what youre doing is right. But for the collective good you must surrender now.

- You wanna get to them... you gotta go through me.

- You seriously think Im gonna listen to you after that fiasco in Leipzig? Youre lucky youre not in one of these cells.

letting me leave?

- how long do you think you can keep your friend safe from me?

- What about our lawyer?

- Lawyer. Thats funny.

- Shes fine. Shes confined to the compound, currently. Visions keeping her company.

-

4. *Destruction to Stop Destruction.*

- Our peoples blood is spilled on foreign soil. Not only because of the actions of criminals, but by the indifference of those pledged to stop them. Victory at the expense of the innocent, is no victory at all.

- What would you call a group of US-based, enhanced individuals who routinely ignore sovereign borders and inflict their will wherever they choose and who, frankly, seem unconcerned about what they leave behind?

- In the eight years since Mr. Stark announced himself as Iron Man, the number of known enhanced persons has grown exponentially. And during the same period, the number of potentially world-ending events has risen at a commensurate rate.

- I mean, we wont

- Well, the people who think you did are coming here now. And theyre not planning on taking you alive.

- This job... We try to save as many people as we can. Sometimes that doesnt mean everybody. But if we cant find a way to live with that, next time... maybe nobody gets saved.

- So, I ask you... as both warrior and king... how long do you think you can keep your friend safe from me?

- This is for dropping a building on my face.

- Okay, okay. Hey! Sorry, its an occupational hazard.

- So you wanna look out for the little guy. You wanna do your part? Make the world a better

know because we dropped a building on him while we are kicking ass.

- I have to go to work.

5. *Use of Military Vocabulary*

- I have a mission for you. Sanction and extract. No witnesses.

- Well done, Soldier.

- Eyes on target, folks.

- Sam, see that garbage truck? Tag it.

- Its a battering ram.

- Body armor, AR15s.

I make 7 hostiles.

- They ditched their gear. Its a shell game now. One of them has the payload.

- Payload secure.

- Im reading the terrain.

- We have orders to shoot on sight.

- Heads up, Cap. German Special Forces,

place, all that, right?

- We will. GSG-9s got the borders covered. Recons flying 24/7. Theyll get a hit.

- Our satellites are running facial, biometric, and behavioural pattern scans.

- How about our other recruit?

- We have some weapon systems offline.

- Deploying fire suppression system.

- We need a diversion,

- Did you run facial recognition yet?

- Zemo ran Echo Skorpion, a Sokovian covert kill squad.

- Lets reroute the satellites, start facial scanning for this Zemo guy.

approaching from the south.

- Theyve set the perimeter.

- Theyre on the roof. Im compromised.

- Breach! Breach! Breach!

- Shoot the door!

- Suspect has broken containment! Hes headed down the east stairwell!

- Stand down! Stand down!

- The east wing is compromised. I repeat: the east wing is compromised.

- Evac all civilians. Get me a perimeter around the building, and gunships in the air.

- Im an active-duty non-combatant.

- Were in position.

6. *Otherness.*

- You guys know I can move things with my mind, right?

- What legal authority does an enhanced individual like Wanda Maximoff have to operate in Nigeri –

- The world owes the Avengers an unpayable debt. You have fought for us, protected us,

- At ease, Soldier.

- I got heat signatures.

- The Soviets built this chamber to withstand the launch blast of UR-100 rockets.

- Left boot jet failing. Flight systems compromised.

- Targeting systems knackered, boss.

- 138. 138 combat missions.

- Analyse his fight pattern.

- Theres been a breach at the Raft prison.

- poaredLokis staff, gave you your abilities, but... its true nature is a mystery. And yet, it is part of me.

- while a great many people see you as heroes, there are some... who would prefer the word vigilantes.

- The Black Panther has been the protector of Wakanda for generations. A mantle, passed

risked your lives... but

- and who, frankly, seem unconcerned about what they leave behind?

- For the past four years, youve operated with unlimited power and no supervision.

- But... I have experience. And patience. A man can do anything if he has those.

- Solets say we agree to this thing. How long is it gonna be before they LoJack us like a bunch of common criminals?

- If we cant accept limitations, if were boundary-less, were no better than the bad guys.

- We may not be perfect, but the safest hands are still our own.

- compromise where you can. But where you cant, dont. Even if everyone is telling you that something wrong is something right. Even if the whole world is telling you to move... it is your duty to plant yourself like a tree, look them in the eye and say No, you move.

- I cant sign it.

- Two people in a room can get more done than a hundred.

- I am not my father.

- Dont bother, Miss Romanoff. Ill kill him myself.

from warrior to warrior. And now, because your friend murdered my father, I also wear the mantle of king. So, I ask you... as both warrior and king... how long do you think you can keep your friend safe from me?

- Were on our own.

- Sure, because youre different.

- Exactly. But I cant tell anybody that, so Im not. When you can do the things that I can, but you dont... and then the bad things happen... they happen because of you.

- My resources are considerable.

- Im the boss. Im the boss. Im the boss. Im the BOSS!

- Okay, anybody on our side hiding any shocking and fantastic abilities theyd like to disclose, Im open to suggestion.

- Same side. Guess who. Hi. Its me.

- Whatever it is... Ill deal with it.

- Oh, I just knocked the A out of their AV. We got about 30 seconds before they realise its not their equipment.

- Did you really think I wanted more of you?

- Im betting I could beat that.

- Steve Rogers: Because Im the one least likely to die trying.

- I used to think of myself one way. But after this... [her fingers glow.] I am something else. Im still me, I think, but... thats not what everyone else sees.

- Do you know, I dont know what this is? Not really. I know its not of this world, that it

7. *Superhero the Savior.*

- This job... We try to save as many people as we can. Sometimes that doesnt mean everybody. But if we cant find a way to live with that, next time... maybe nobody gets saved.

- The Avengers are formed to make the world a safer place. I feel weve done that.

- If hes this far gone, Nat, I should be the one to bring him in.

- Please tell me you brought a suit.

- Were on our own.

- All due respect, youre not going to solve this with boys in bullets, Ross. You gotta let us bring them in.

- A few years ago, I almost lost her, so I trashed all my suits. Then, we had to mop up HYDRA... and then Ultron. My

- Ive been on my own since I was 18. I never really fit in anywhere, even in the army. My faiths in people, I guess. Individuals. And Im happy to say that, for the most part, they havent let me down. Which is why I cant let them down either.

- You know, If they find out hes here... theyll come for him.

- Let them try.

- Youre in dire need of an upgrade. Systemic, top to bottom. 100-point restoration. Thats why Im here.

- Disappointing my kids. [He shoots arrows to both sides of the room.] Im supposed to go waterskiing. Cap needs our help. Come on.

- Wanda. Look, you wanna mope, can go to high school. You wanna make amends, you get off your ass. Shit.

- The rest of us arent getting out of here.

- if were gonna win this one, some of us might have to lose it.

- The Futurist, gentlemen! The Futurist is here! He sees all! He knows whats best for you, whether your like it or not.

- Cap is definitely off

fault. And then, and then, and then, I never stopped. Because the truth is I don't wanna stop. I don't wanna lose her. I thought maybe the Accords could split the difference.

- Oh, yeah. It'd be great if we had a Hulk right about now. Any shot?

- Whoa, what do we have here? Retro tech, huh? Thrift store? Salvation Army?

- You're a dumpster diver.

8. *Absolution from Guilt and Denial of Responsibility.*

- Plus, it helps ease my conscience.

- It's my fault.

- That's not true.

- Turn the TV back on. They're being very specific.

- I should've clocked that bomb vest long before you had to deal with it.

- And people died. It's on me.

- It's on both of us.

- This job... We try to save as many people as we can. Sometimes that doesn't mean everybody. But if we can't find a way to live with that, next time... maybe nobody gets saved.

- The Avengers are

the reservation but he's about to need all the help he can get. We don't know each other very well. You don't have to...

- So, no matter what. I promise you, if you need us, if you need me, I'll be there.

- So. You're the... Spider... thing. Crime-fighting Spider... You're Spider-Boy?

- Not in that onesie, you're not.

- Lordy! Can you even see in these?

- When I realized what my weapons are capable of in the wrong hands, I shut it down and stop manufacturing.

- King T'Chaka. Please, allow me to apologize for what happened in Nigeria.

- When stolen Wakandan vibranium was used to make a terrible weapon, we in Wakanda are forced to question our legacy.

- For the record, this is what making things worse looks like.

- He's alive.

- A few years ago, I almost lost her, so I trashed all my suits. Then, we had to mop up HYDRA... and then Ultron. My fault. And then, and then, and then,

formed to make the world a safer place. I feel weve done that.

- In the eight years since Mr. Stark announced himself as Iron Man, the number of known enhanced persons has grown exponentially. And during the same period, the number of potentially world-ending events has risen at a commensurate rate.

- Are you saying its our fault?

- Im saying there may be a causality. Our very strength invites challenge. Challenge incites conflict. And conflict... breeds catastrophe. Oversight... Oversight is not an idea that can be dismissed out of hand.

- Tony, someone dies on your watch, you dont give up.

- Who said were giving up?

- We are if were not taking responsibility for our actions. This document just shifts the blames.

- Okay, theyre considered. Okay, we gotta go.

- Ive caused enough problems.

- Look, you wanna mope, can go to high school. You wanna make amends, you get off

I never stopped. Because the truth is I dont wanna stop. I dont wanna lose her. I thought maybe the Accords could split the difference.

- If I see a situation pointed south... I cant ignore it. Sometimes I wish I could.

- No, you dont.

- No, I dont. Sometimes...

- If were provoked. Barnes wouldve been eliminated in Romania if it wasnt for Rogers. There are dead people who would be alive now. Feel free to check my math.

- Exactly. But I cant tell anybody that, so Im not. When you can do the things that I can, but you dont... and then the bad things happen... they happen because of you.

- Please consider the consequences of your actions.

- Thats a first.

- Could be your storys not so crazy. Maybe.

- Youre Sokovian. Is that what this is about?

- You lost someone?

- I didnt know it was

your ass. Shit.

- That youre wrong. You think youre right. That makes you dangerous.

- Its as I said. Catastrophe.

- Whatever it is... Ill deal with it.

- What you did all those years... It wasnt you. You didnt have a choice.

- I know. But I did it.

- Steves not gonna stop. If you dont either, Rhodeys gonna be the best case scenario.

- You let them go, Nat.

- We played this wrong.

- Tony Stark: We? Boy, it must be hard to shake the whole double agent thing, huh? It sticks in the DNA.

- Are you incapable of letting go of your ego for one goddamn second?

- Give me a break, Barton. I had no idea theyll put you here. Come on.

- Yeah, well, you knew theyd put us somewhere, Tony.

9. *Vengeance as Motivation.*

him.

- Dont bullshit me, Rogers! Did you know?

- Yes.

- It wasnt him, Tony. Hydra had control of his mind!

- It wasnt him!

- I know I hurt you, Tony. I guess I thought by not telling you about your parents I was sparing you, but I can see now that I was really sparing myself, and Im sorry. Hopefully one day you can understand. I wish we agreed on the Accords, I really do.

- Yeah, but not some super-max floating ocean pokey.

- Because you broke the law.

- Yeah.

- I didnt make you.

- La, la, la, la, la...

- You read it, you broke it.

- La, la, la, la la...

- Clearly, I made a mistake. Sam, I was wrong.

- This is for dropping a building on my face.

- Whos going to avenge my son, Stark? Hes dead... and I blame you.

- Dont bother, Miss Romanoff. Ill kill him myself.

- And now, because your friend murdered my father, ... how long do you think you can keep your friend safe from me?

- To see an empire fall.

- You killed innocent people in Vienna just to bring us here?

10. *Technology*

- Give me X-ray.

- Rumlow has a biological weapon.

- Im... not thanking that thing.

- His name is Redwing.

- As of this moment... every student has been made an equal recipient of the Inaugural September Foundation Grant. As in... all of your projects have just been approved and funded.

- No strings, no taxes... just reframe the future!

- I thought about nothing else for over a year. I studied you. I followed you.

- Youre Sokovian. Is that what this is about?

- No. Im here because I made a promise.

- You lost someone?

- I lost everyone. And so will you.

- I dont care. He killed my mom.

- Vengeance has consumed you. Its consuming them. I am done letting it consume me. Justice will come soon enough.

- I hope you got a few good licks in.

- I better not look out the window and see anybody flying around in that.

- FRIDAY, get me the source of that outage.

- Please tell me you brought a suit.

- Their most elite death squad. More kills than anyone in HYDRA history. And that was before the serum.

- They all turn out like you?

- Worse.

Starting now.

- Binarily Augmented Retro-Framing, or BARF. An extremely costly method of hijacking the hippocampus to... clear traumatic memories. Huh.

- I have got this killer idea for a self-cooking hotdog. Basically, chemical detonator embedded...

- Actually, Im nursing an electromagnetic headache.

- When I came out of the ice, I thought everyone I had known was gone.

- My amygdala is synthetic, so...

- Your suit... its Vibranium?

- Climbing the walls, how you doing that? Cohesive gloves.

- Youre in dire need of an upgrade. Systemic, top to bottom. 100-point restoration. Thats why Im here.

- Our satellites are running facial, biometric, and behavioural pattern scans.

- Their Quinjets in hanger five, north runway.

- Everyones got a gimmick now.

- You have a metal arm? That is awesome, dude!

- FRIDAY: Multiple contusions detected.

- The doctor, could he control them?

- Enough.

- With these guys he could do it. They speak 30 languages, can hide in plain sight, infiltrate, assassinate, destabilize, They can take a whole country down in one night. Youd never see them coming.

- Tony Stark: We will. GSG-9s got the borders covered. Recons flying 24/7. Theyll get a hit. Well handle it.

- You know what I think is really cool? This webbing. That tensile strength is off the charts. Who manufactured that?

- So? You got the files? Lets reroute the satellites, start facial scanning for this Zemo guy.

- Oh, I just knocked the A out of their AV. We got about 30 seconds before they realise its not their equipment.

- Shes gotta be a hundred years old right now.

- So are we, pal.

- I got heat signatures.

- The Soviets built this chamber to withstand the launch blast of UR-100 rockets.

- Im betting I could beat that.

- Left boot jet failing. Flight systems compromised.

- Those wings carbon fiber?
- That would explain the rigidity-flexibility ratio, which, gotta say, thats awesome, man.
- That thing does not obey the laws of physics at all.
- We have some weapon systems offline.
- Deploying fire suppression system.
- This is the Raft Prison Control. Youre clear for landing, Mr. Stark.

- Targeting systems knackered, boss.
- You cant beat him hand to hand.
- Analyse his fight pattern.
- Scanning! Countermeasures ready.
- Give me some feedback. Anything you can think of. Shock absorption. Lateral movement. Cup holder?
- You may wanna think about some AC down in...

Thor Ragnarok:

1. Levity in the Face of Danger.

- Now I know what youre thinking. Oh no! Thors in a cage. How did this happen? basically Im a bit of a hero. Then I went searching through the cosmos for some magic, colorful Infinity Stone things... didnt find any.
- Surtur. Son of a bitch...
- Ill be back around shortly. I really feel like we are connecting there.
- Oh, hang on. Give it a second.
- I swear Im not even

- Oh, thats a crown? I thought it was a big eyebrow.
- Thats intense. To be honest, seeing you grow really big and set fire to a planet would be quite the spectacle. But it looks like Im going to have to go with option B where I bust out of these chains, knock that tiara off your head, and stash it away in Asgard's vault.
- I make grave mistakes all the time. Everything seems to work out.
- Yuck! Theres Still someones hair and blood all over this. Guys, can you clean up the

moving; its just doing this on its own. Im really sorry.

- Well, well, look who decided to pop in. Thanks for scaring away my company and drenching my workplace in brains.

- Alright wizard, who are you? Why should I care?

- you could have sent an electronic letter. Its called an email.

- Yeah, do you have a computer? THOR No. What for?

- Are you a fighter or are you food?

- It is food.

- Hes wonderful. It is a he?

- Wow. I didnt hear any thunder, but out of your fingers, was that like...sparkles?

- Youre officially pardoned...from life.

- Im stepping in it. Im stepping in it. Look out!

- Oh, the smell.

- What does it smell like?

- Burnt toast.

- People come from far and wide to unwillingly participate in it.

- Hey, Sparkles, heres the deal. If you wanna get back to Ass-place, Assberg...

- The pile of rocks

weapons once you finish your fight? Disgusting slobs.

- You rode a hammer?

- No, I didnt ride the hammer.

- The hammer rode you on your back?

- No. I used to spin it really fast, and it would pull me off the...

- Oh my God. The hammer pulled you off?

- The ground. It would pull me off the ground, up into the air, and I would fly.

- until I found out that you are all women. Theres nothing wrong with women, of course. I love women. Sometimes a little too much. Not in a creepy way, just more of a respectful appreciation.

- Please. Please, kind sir, do not cut my hair! No!

- Thor sad.

- Shut up.

- THOR SAD!!!

- Whining and crying. Cry like baby.

- Yeah, same. Hulk like fire, Thor like water.

- But Hulk like real fire. Hulk like raging fire. Thor like smoldering fire.

- No team. Only Hulk.

- Its me and you.

waving at you. YeahIm actually a thing, Im a being.

- Im made of rocks, as you can see, but dont let that intimidate you. You dont need to

- be afraid unless youre made of scissors.

- Well, I tried to start a revolution but didnt print enough pamphlets, so hardly anyone turned up.

- Bit of a promotional disaster.

- Yeah, no. This whole thing is a circle. But not a real circle, more like a freaky circle.

- The only thing that does make sense, is that nothing makes sense.

- Because Im getting revenge. Youre getting revenge. Do you want revenge?

- So, last time I saw you, you are trying to kill everybody. Where are you at these days?

- It varies from moment to moment.

- And we need one with cup holders, because were gonna die. So, drinks!

- What do you say, doctor? Uncharted metagalactic travel through a volatile cosmic gateway. Talk about an adventure.

- Yes, me too. On

- I think its only you.
- I dont answer to you, lackey.

- Its Loki.

- The suns going down. Its getting really low. The suns going down. Its getting real low.

- Now youve been on two. Thats a good thing. Its a new experience.

- Yeah. Tony and the gypsy.

- Yeah, its called the Revengers.

- No. Why would I not like mainframe? No, the S word.

- Sorry, the prisoners with jobs have armed themselves.

- Hey, lets do Get Help.

- Its MY BIRTHDAY! Its MY BIRTHDAY! Its MY BIRTHDAY.

- You do seem like youre in desperate need of leadership.

- Why thank you.

- I thought itd be nicer. I mean, not that its not nice.

many, many occasions. There was one time when we are children, he transformed himself into a snake, and he knows that I love snakes. So, I went to pick up the snake to admire it and he transformed back into himself and he was like, Yeah, its me! And he stabbed me.

- Is that some sort of protoplasm, all the stuff thats coming out of you? Or are they eggs? Looks like eggs.

- Whos asking? I know youre asking. Is anyone else asking, or is it just you?

-

2. *Otherness and Autocracy.*

- Now I know what youre thinking. Oh no! Thors in a cage. How did this happen?

- but basicallyIm a bit of a hero.

- Saved the planet a couple of times.

- Thor, Son of Odin.

- I cannot die. Not until I fulfill my destiny and lay waste to your home.

- My time has come. When my crown is reunited with the Eternal Flame, I shall be restored to my full might. I will tower over the mountains and bury

Its just, its on fire.

- I love what youve done with the place. Redecorating, I see.

- This stupid dog wont die!

- Youre missing an eye.

- Im not doing Get help.

- Nope, those foundations are gone. Sorry.

- Oh, Mieks dead. I accidentally stepped on him on the bridge, Ive just felt so guilty Ive been carrying him around all day...

- I make grave mistakes all the time. Everything seems to work out.

- Heimdall was an idiot. The Bi-Frost gives me access to everything the Nine Realms have to offer. I mean its all mine for the taking. Behold...my stuff.

- Dont you remember? Im Skurge.

- Hard to catch a guy who can see everything in the Universe.

- Im supposed to announce your arrival.

- Im sorry I tried to

my sword deep in Asgard—

- I am Asgard's doom, and so are you.

- Because that's what heroes do.

- Odin, the protector of those Nine Realms,

- The Tragedy of Loki of Asgard. The people wanted to commemorate him.

- Behold!
Thor...Odinson.

- She didn't dump me, you know. I dumped her. It was a mutual dumping.

- Thor Odinson. God of Thunder.

- So earth has wizards now?

- The preferred term is Master of the Mystic Arts.

- Who are you? Why should I care?

- The Goddess of Death. Hela. My first born.

- Her violent appetites grew beyond my control. I couldn't stop her, so I imprisoned her. Locked her away. Her powers will be limitless.

- Whatever she is, we can stop her. We can face her together.

- Kneel.
Kneel...before your Queen.

rule Earth.

- They'd be lucky to have you.

- Giving his life for ours. He brought peace to the realm.

- My name is Doctor Stephen Strange and I have some questions for you. Take a seat.

- Will you stop doing that?

- Let me explain something, my hair is not to be meddled with!

- ...I have been falling...for thirty minutes!

- You can handle him from here.

- Yeah of course.

- My life was all that held her back, but my time has come. I cannot keep her away any longer.

- We are once the seat of absolute power in the Cosmos. Our supremacy was unchallenged, yet Odin stopped at Nine Realms. Our destiny is to rule over all others. And I am here to restore that power. Kneel before me...and rise into the ranks of my great conquest.

- Whoever you are... whatever you've done, surrender now! Or we will show you no mercy.

- I thought you'd be

- I am Thor, son of Odin. I need to get back to Asgard.

- Its come to my attention that you dont know who I am.

- I am Hela, Odins first born, Commander of the legions of Asgard, the rightful heir to the throne, and the Goddess of Death.

- Then point me in the direction of whoevers ass I have to kick.

- Does no one remember me? Has no one been taught our history?

- Look at these lies. Goblets and garden parties? Peace treaties?

- But then, simply because my ambition outgrew his...he banished me, caged me, locked me away like an animal. Before that, Asgards warriors are honored, their bodies

- buried as heroes beneath this very place.

- Odin, I bid you take your place in the halls of Valhalla... Where the brave shall live forever.

- Nor shall we mourn but rejoice--for those that have died the glorious death.

- -for those that have died the glorious death.

- Quite unique. It was made from this special metal from the heart of a dying star. And when

happy to see me.

- Fear not, for you are found. You are home, and there is no going back. No one leaves this place.

- It is the collection point for all lost and unloved things. Like you.

- But here on Sakaar, you are significant. You are valuable. Here, you are loved.

- He is the original. The first lost, and the first found. The creator of Sakaar and the father of the Contest of Champions.

- Where once you are nothing, now you are something. You are the

- property of the Grandmaster. Congratulations! You will meet the Grandmaster in five seconds.

- Prepare yourself. Prepare yourself. You are now meeting the Grandmaster.

- I am the God of THUNDER!!!

- My name is Grandmaster. I preside over a little harlequinade called the Contest of Champions. People come from far and wide to unwillingly participate in it. And you, my friend, might just be part of the new cast. What do you say to that?

- Were not friends, and I dont give a shit about your games! Im going back to Asgard!

I spun it really, really fast it gave me the ability to fly.

- My God, youre a Valkyrie. I used to wanna be a Valkyrie when I was younger...until I found out that you are all women. Theres nothing wrong with women, of

- course. I love women. Sometimes a little too much. Not in a creepy way, just more of a respectful appreciation. I think its great that there is an elite force of women warriors. Its about time.

- then you must be a traitor or a coward because the Valkyrie are sworn to protect the throne.

- By Odins beard, you shall not cut my hair... lest you feel the wrath of the might Thor.

- The common folk arent exactly falling in line. Theres a resistance trying to knock down the front gates.

- Hela is ravenous. If I let her leave, shell consume the Nine

- Realms and all the cosmos.

- You just cant go around throwing shields at people. Could have killed me.

- I just get so angry all the time. Hulk always, always angry.

- Were the same, you

- Any contender who defeats my champion, their freedom they shall win.

- I just want a chance to prove myself.

- Recognition.

- Hulk always Hulk.

- Winning.

- Yes! Im getting us out of here. This is a terrible, awful place. Youre gonna love Asgard. Its big. Its golden. Shiny.

- Hulk stay.

- No, no, no. My people need me to get back to Asgard. We must prevent Ragnarok.

- Earth loves Hulk. They love you. Youre of the Avengers. One of the team, one of our friends. This is what friends do. They support each other.

- Youre Banners friend.

- Im not Banners friend. I prefer you.

- Do you have a better plan?

- No.

- Were doing it.

- All right, I can figure this out. Its just another spaceship.

- You do seem like youre in desperate need of

and I. Were just a couple of hot-headed fools.

- Yeah, same. Hulk like fire, Thor like water.

- Were kind of both like fire.

- But Hulk like real fire. Hulk like raging fire. Thor like smoldering fire.

- You're so thick-headed that you can't tell when someone's hiding

- all the way across the universe and wants to be left alone?

- We need to talk.

- No, you want to talk to me.

- I need her to stay.

- I'm putting together a team. It's me, you, and the big guy. I choose to run toward my problems and not away from them. Because

- that's what... Because that's what heroes do.

- Strongest Avenger.

- Welcome, Strongest Avenger.

- Listen, my people are in great danger. You and I, we have to fight this really powerful being who also happens to be my sister.

- Yeah, Banner's powerful and useful, too.

leadership.

- I'm Odin's firstborn, the rightful heir, the savior of Asgard. And you're nothing.

- Everything's going to be okay. I got this. You want to know who I am?

- Your savior is here!

- Tremble before me Asgard, for I am your reckoning!

- I am Asgard's doom!!

- Earth it is.

- Sure! They love me there.

- Probably not. But don't worry, brother... I've got a feeling that everything's going to work out.

- How many PhDs does Hulk have? Zero. How many PhDs does Banner have? Seven.

- Hey, let's do Get Help.

- What?

- Get Help.

- No.

- Come on, you love it.

- I hate it.

- It's great. IT works every time.

- It's humiliating.

3. *Destruction to Stop Destruction*

- Asgard up in flames, falling to ruins,

- Then you have seen Ragnarok, the fall of Asgard. The great prophecy—

- Anyway, it sounds like all I have to do to stop Ragnarok is rip that thing off your head.

- But Ragnarok has already begun. You cannot stop it. I am Asgard's doom, and so are you. All will suffer, all will burn.

- Set fire to a planet would be quite the spectacle. But it looks like I'm going to have to go with option B where I bust out of these chains, knock that tiara off your head, and stash it away in Asgard's vault.

- Of course, the freedom to be massacred.

- where the building that's being demolished?

- Her violent appetites grew beyond my control. I couldn't stop her, so I imprisoned her. Locked her away. She draws her strength from Asgard...and once she gets there, her powers will be limitless.

- My father is dead. As are the princes. You're welcome.

- We are once the

- You see, when you put them together...they destroy.

- Thanks for scaring away my company and drenching my workplace in brains.

- And so Loki died of his wounds, giving his life for ours. He fought back those disgusting dark

- elves. He brought peace to the realm.

- I found you on a frost-bitten battlefield.

- The skull of Surtur? That's a formidable weapon.

- the Nine Realms completely in chaos. Enemies of Asgard assembling, plotting our demise, Every night I see Asgard fall into ruins...

- No, I've stopped Ragnarok. I put an end to Surtur.

- But mainly to execute people. Still a great honor.

- I smashed you.

- When it grew beyond Odin's control, she massacred everyone in the palace and tried to seize the

- throne. When she tried to escape her banishment, he sent the Valkyrie in to fight her back.

- if I'm gonna to die,

seat of absolute power in the Cosmos. Our supremacy was unchallenged, Our destiny is to rule over all others. And I am here to restore that power. Kneel before me...and rise into the ranks of my great conquest.

- He is a fighter.
- You're officially pardoned...from life.
- Any contender who defeats my champion, their freedom they shall win.
- Doug's dead. Everyone who fights the Grandmasters champion perishes.
- Fight him, win, and get the hell out of this place.
- I was his weapon in the conquest that built Asgard's empire. One by one, the realms became ours.
- Our sister destroyed your hammer like a piece of glass.
- There's still someone's hair and blood all over this.
- So you're gonna die anyway.

4. *Superhero the Savior.*

- basically I'm a bit of a hero. fought some robots, saved the planet a couple of times.
- Because that's what

well... it may as well be driving my sword through the heart of that murderous hag.

- Sakaarians, take to the skies. Bring him down. Do not let him leave this planet.
- Shouldn't we be shooting back or something?
- Where are the guns on this ship?
- Odin and I drowned entire civilizations in blood and tears.
- a wise king never seeks out war. But must always be ready for it.
- This stupid dog won't die!
- I'll get that sword even if I have to kill every single one of them to do it.
- Hit her with a lightning blast.
- I just hit her with the biggest lightning blast in the history of lightning.
-

- That sword is the key to opening the Bi-Frost.

- My people need me to get back to Asgard. We must

heroes do.

- Des and Troy. You see, when you put them together...they destroy.

- And so Loki died of his wounds, giving his life for ours. He fought back those disgusting dark

- elves. He brought peace to the realm.

- The skull of Surtur? Thats a formidable weapon.

- So I keep a watch list of individuals and beings from other realms that may be a threat to this

- world.

- I really wish I had my hammer. Quite unique. It was made from this special metal from the heart

- of a dying star. And when I spun it really, really fast it gave me the ability to fly.

- Sounds like you had a pretty special and intimate relationship With this hammer and that losing it was almost comparable to losing a loved one.

- Fine, then you must be a traitor or a coward because the Valkyrie are sworn to protect the throne.

prevent Ragnarok.

- We need you.

- Asgard is in danger and people are dying. We need to get back there.

- The Valkyrie are legend, elite warriors of Asgard. You are sworn to defend the throne.

- Because thats what heroes do.

- Strongest Avenger.

- we have to fight this really powerful being

- when it comes to fighting evil beings, he is very powerful and useful.

- if Im gonna to die, well... it may as well be driving my sword through the heart of that murderous hag.

- My God. This is the famed sword of the Valkyrie.

- Okay, drop me off at the palace and Ill draw her away.

- While Im dealing with Hela, I need you two to help get everyone off Asgard.

- Everythings going to be okay. I got this.

- Your savior is here!

- Odin is not on Asgard. And your absence has left the throne defenseless.

- and right now those people need you.

5. *Ambiguous Moral Code.*

- This job should have made him rich.
- So. If I are to tell you where Odin was, all parties concerned would promptly return to Asgard?
- Great. Then Ill help you. People come from far and wide to unwillingly participate in it.
- Fine. Then point me in the direction of whoevers ass I have to kick.
- Fight him, win, and get the hell out of this place.
- Look at these lies. Goblets and garden parties? Peace treaties? Odin... proud to have it... ashamed of how he got it.
- I was his weapon in the conquest that built Asgards empire.
- It hurts, doesnt it? Being lied to. Being told youre one thing and then learning its all a fiction.
-
- Perhaps, in time, an accident befalls the Grandmaster, and then... we take over.
- Yuck! Theres Still someones hair and blood all over this. Guys, can you clean up the weapons once you finish your fight? Disgusting slobs.

- Im not Banners friend. I prefer you. I dont even like Banner.
- surrender now! Or we will show you no mercy.
- Where once you are nothing, now you are something. You are the property of the Grandmaster.
- No, I got paid for this. We call you the stupid Avenger.
- You know what? Earth does hate you.
- Didnt see that did you?
- No, I won. Easily.
- If I turn into the Hulk, I am never gonna come back again. And you dont care.
-
- No, no. Im putting together the team. The Hulk is the fire.
- Wait, youre just using me to get to the Hulk.
-
- No! I dont even like the Hulk. Hes all like... smash, smash, smash. I prefer you.
- And suddenly youre overcome with an urge to do the right thing.

- Big round of applause for all of our undercard competitors... who died so gruesomely. Good sports. What a show! What a night!

- Are they wearing one of these when you won?

- If you help me get back to Asgard, I can help you get back to Earth.

6. *Vengeance as Motivation.*

- Strongest Avenger.

- So, if Im gonna to die, well... it may as well be driving my sword through the heart of that murderous hag.

7. *Absolution from Guilt.*

- I make grave mistakes all the time. Everything seems to work out.

- Sorry for all Ive done.

- Its all right.

- all while you, Odin, the protector of those Nine Realms, are sitting here in your bathrobe,

- Heavens, no. Ive run out of favor with the Grandmaster.

- And in exchange for codes and access to a ship Im asking for safe passage

- I know Ive betrayed you many times before, but this time its truly nothing personal. The reward for your capture will set me up nicely.

- Ill get that sword even if I have to kill every single one of them to do it.

- its called the Revengers.

- Because Im getting revenge. Youre getting revenge. (to Banner:) Do you want revenge?

- I understand why youre angry.

- Doesnt sound right.

- Well, its true.

- It seems that that criminally seductive Lord of Thunder has stolen him away.

- You know what I like about being upset? Blame. Right now, thats the mindset that Im in. And you know who Im

eating grapes.

- She didnt dump me, you know. I dumped her. It was a mutual dumping.

- I know that we failed you, but we can make this right.

- I failed you.

- This was your doing.

- Look at these lies.

- Odin... proud to have it... ashamed of how he got it.

- Look, I couldnt jeopardize my position with Grandmaster

- You faked your own death, you stole the throne, stripped Odin of his power, stranded him on Earth... (on Loki:) -to die, releasing the Goddess of Death.

- See her, the one that put me in here.

- then you must be a traitor or a coward

- The throne, the secrets, the whole golden sham.

- Did I win? No, I won. Easily.

- Time works real different around these parts.

- On any other world, Id be like, millions of years old. But here on Sakaar...

blaming?

- its all because of that Lord of Thunder. Its all because of him.

- Why would you help my brother escape with that green fool?

- For the record, I didnt know it was called that when I picked it.

- the prisoners with jobs have armed themselves.

- I know Ive betrayed you many times before, but this time its truly nothing personal. The reward for your capture will set me up nicely.

- It seems our fathers solution to every problem was to cover it up.

- but we have no choice.

- What have I done?

- You saved us from extinction.

- Ive just felt so guilty Ive been carrying him around all day...

- Surrounded by cosmic gateways, Sakaar lives on the edge of the known and unknown.

- but out of your fingers, was that like...sparkles?

- There was a wormhole in space and time beneath me.

8. *The beauty of Nature Ignored.*

- I cannot die. Not until I fulfill my destiny and lay waste to your home.

- When my crown is reunited with the Eternal Flame, I shall be restored to my full might. I will tower over the mountains and bury my sword deep in Asgard—

- You're going to put your crown into the Eternal Flame, and then you'll suddenly grow as big as a house—

- ...I have been falling...for thirty minutes!

- Look at this place. It's beautiful.

- Father, it's us.

- I'm made of rocks, as you can see.

- He's an insect and has knives for hands.

- Yeah, no. This whole thing is a circle. But not a real circle, more like a freaky circle.

- No, nothing makes sense here. The only thing that does make sense, is that nothing makes sense.

- You're made of

- seeing you grow really big and set fire to a planet would be quite the spectacle.

- Hard to catch a guy who can see everything in the Universe.

- Sorry about that time I turned you into a frog.

- You know that nothing will stop Mjolnir as it returns to my hand.

- We could have just walked.

- She draws her strength from Asgard...and once she gets there, her powers will be limitless.

- Over here. The pile of rocks waving at you. Yeah I'm actually a thing, I'm a being.

- But Ragnarok has already begun. You cannot stop it. I am Asgard's doom, and so are you. All will suffer, all will burn.

- seeing you grow really big and set fire to a planet would be quite the spectacle.

- You cannot stop Ragnarok. Why fight it?

- The Bi-Frost gives me access to everything the Nine Realms have to offer. I mean it's all mine for the taking. (beat)

rocks.

- With the Eternal Flame, you are reborn!
- And when I spun it really, really fast it gave me the ability to fly.
- It would pull me off the ground, up into the air, and I would fly. Every time I threw it, it would always come back to me.
- Watch out for his fingers. They make sparks.
- That sword is the key to opening the Bi-Frost.
- Big, green, ...stupid.
- Heimdall, I know you can see me.
- I see you. But you are far away.
- Come see for yourself.
- What are you saying? Ive been Hulk for two years?
- Its just a planet.
- If I turn into the Hulk again, Banner may never come back.
- I was trapped for two years inside of a monster
- Uncharted metagalactic travel through a volatile cosmic gateway.
- he transformed himself into a snake,
- he transformed back

Behold...my stuff.

- Every night I see Asgard fall into ruins...
- Asgard was prospering
- Look at this place. Its beautiful.
- It has already begun.
- She draws her strength from Asgard...and once she gets there, her powers will be limitless.
- Remember this place. Home.
- No one leaves this place.
- Asgard is in danger.
- the Valkyrie are sworn to protect the throne.
- I have to get off this planet.
- This is a terrible, awful place. Youre gonna love Asgard. Its big. Its golden. Shiny.
- My people need me to get back to Asgard. We must prevent Ragnarok.
- The prophesied death of my home world, the end of days, its the end of-
- Stupid place. Its hideous, by the way.
- Youre talking about evacuating Asgard?
- We wont last long if

into himself

- Is that some sort of protoplasm, all the stuff thats coming out of you? Or are they eggs? Looks like eggs.

- I thought itd be nicer. I mean, not that its not nice. Its just, its on fire.

- I saw you coming.

- Asgard is not a place. Never has been. (gestures around him) This could be Asgard. It is wherever our people stand.

- I just hit her with the biggest lightning blast in the history of lightning.

- Asgards not a place, its a people.

- With the Eternal Flame, you are reborn.

- We can rebuild this place. It will become a haven for all people and aliens of the universe...

- Nope, those foundations are gone. Sorry.

- Not until I fulfill my destiny and lay waste to your home.

- Asgard up in flames, falling to ruins,

- Then you have seen Ragnarok, the fall of Asgard.

- I thought itd be nicer. I mean, not that its not nice.

we stay.

- She draws her power from Asgard and grows stronger everyday.

- Asgard is in danger and people are dying.

- If Helas back then Asgard is already lost.

- The damage is not too bad. As long as the foundations are strong, we can rebuild this place. It will

- become a haven for all people and aliens of the universe...

- You are sworn to defend the throne.

- Her power comes from Asgard, same as yours.

- This is about the people. Theyre dying and theyre your people, too.

- Im on an alien planet!

- Its just a planet.

- And were

- stranded on a planet that is designed to stress me out.

- my people are in great danger.

- Sakaar and Asgard are about as far apart as any two known systems.

- Surturs crown. Its

Its just, its on fire.

- The people trapped down there are all that matters.

- I need you two to help get everyone off Asgard.

- Asgard. Shes here.

- Asgard is not a place. Never has been. (gestures around him) This could be Asgard. It is wherever our people stand.

- The longer Helas on Asgard the more powerful she grows.

- Asgards not a place, its a people. (then) This was never about stopping Ragnarok...it was about causing

- Ragnarok.

9. *People as Things.*

- You can handle him from here.

- Are you a fighter or are you food?

- It is food. On your knees.

- Hes MINE.

- More food.

- Ive got something

the only way. Bold move, brother.

- You want Asgard? Its yours.

- Tremble before me Asgard, for I am your reckoning!

- The people are safe. Thats all that matters.

- but we have no choice.

- Were fulfilling the prophecy.

- Surtur destroys Asgard, he destroys Hela so that our people can live.

- We need to let him finish...

- I am Asgards doom!!

- Nope, those foundations are gone. Sorry.

- You saved us from extinction. Asgard is not a place, its a people.

- It is a he?

- Its a he.

- you bring me the best stuff.

- YeahIm actually a thing, Im a being.

- I was his weapon in the conquest that built Asgards empire.

special.

- It is the collection point for all lost and unloved things. Like you.

- Where once you are nothing, now you are something. You are the property of the Grandmaster.

- locked me away like an animal.

- Bring him in for processing!

- Why not set the beast loose?

- The slaves have armed themselves.

- Lord of Thunder has stolen my ship and my favorite champion.

Black Panther:

1. Levity in the Face of Danger.

- Just dont freeze when you see her .

- What are you talking about? I never freeze.

- You froze .

- Did he freeze?

- Like an antelope in headlights.

- You are teaching me, what do you know?

- I cannot wait to see what kind of update you make to your ceremonial outfit.

- This corset is really uncomfortable. So could we all just wrap it up and go home?

- If you are not so stubborn you would make such a great queen.

- The real question is what are those? Why do you have your toes out in my lab?

- What , you dont like my royal sandals? I wanted to go old school for my first day .

- Yea I bet the elders loved that .

- Fully automated , like the old American movie Baba used to watch.

- Functional, but old .Eh , people are shooting at me .. . wait let me put on my helmet . . .

- Not that hard, genius!

- You are recording?

- For research purposes . . .

- Bast willing this goes quickly , and I can get this ridiculous thing off my head .

- It looks nice. Just whip it back and forth .

- What? Its a disgrace

- Ah, I got into a disagreement with some ivory traders . Made a bit of a mess .

- And will there be any trouble tonight, Ms. Kenyan heiress?

- Depends on how quickly we finish the mission ...

- Someone did not get the memo. Definitely armed .

- Well that is quite the entourage . You got a mixtape coming out?

- Yeah !Yeah , actually there is one .

- Yea Ill send you the soundcloud link if you like .

- Aye, Dave . Get him the link to the tape .

- Please dont make me listen to your music . I just meant , you got a lot of people with you.

- I was going to buy a fancy suitcase, but I thought Id save myself some money .

- I made it rain!

- That was awesome!

- Delete that footage ...

- Yesyesyes! Wait ... Which side of the road is it?

- For Bast sake just drive !!!

- Okay okay, calm down brother !

- Wool Letsgo !

- Put some music on ! What do you think this is a funeral?

- Wool Brother !

- Guns . So primitive .

- You show off.

- Right, lets have some fun .

- Hello! I can see you ! I can , I can see you.

- Does she speak English?

- When she wants to.

- You see that? Its called diplomacy .Youre welcome.

- Great , another broken white boy for us to fi x. This is going to be fun.

- One more word and I will feed you to my children .

- Im kidding. We are vegetarians .

- You guys have hoverbikes?

- Shoot them down genius!

That was awesome! Letsgo ! Go, go , come on!

2. *Autocratic Tendencies.*

- The warrior became King and the first Black Panther , the protector of Wakanda

- They wont knock again .

- The succession of the throne is expected to fall to the oldest of the Kings two children , Prince TChalla .

- How do you think your ancestors got these? You think they paid a fair price? Or did they take it like they took everything else .

- Oh, mercy !King , mercy !

- Every breath you take is mercy from me.

- After your questioning , we will to take him back to Wakanda with us .

- What? No. Look I like you, a lot. But hes in my custody now. Hes not going anywhere .Listen ,I m doing you a favor by letting you even be in here.

- If he touches you again, I am going to impale him to this desk.

- We will proceed with the mission .

- Klaue is leaving out that door with me. Youve been warned.

- Ok heads up , the King of Wakanda is here . He cannot leave with Klaue .

- that

- deal will not be called off. When

- the dust settles you and I can work something out .

- I am not here to make a deal .

- I dont care that you brought Klaue, the only reason I dont kill you where you stand is because I know who you are ... now what do you want?

- Son , we have entertained this charlatan for too long. Reject his request .

- When I tell you to do something , I mean that shit . Burn it all !

- You heard your orders. Lets get to it.

- Silence! I make the pronouncements here, girl .

- I am well aware of my duties, General. I cannot just let him die knowing we can save him.

- For 30 years your father was in power and did nothing . With you I thought it would be different . But its more of the same .

- I am your King now!

- He knew your father would not support this , so your uncle betrayed us.

- You will return home at once , where you will face the council and inform them of your crimes .

- Speak nothing of this .

3. *Vengeance as Motivation.*

- My parents are killed when he attacked . Not a day goes by when I do not think about what Klaue took from us, from me.

- Take me with you . Well take him down together side by side, eh?

- Then I ask, you kill him where he stands , or you bring him back to us .

- Slipped? For 30 years your father was in power and did nothing . With you I thought it would be different . But its more of the same .

- My Uncle NJobu

- You cannot talk . One more word and I will feed you to my children .

- Killmonger has the full support of our military .

- WKabi, kill this clown .

- WKabi, the challenge is not complete .

- What will we do?

- Why? So you can just lock me up? Nah . Just bury me in the ocean, with my ancestors that jumped from the ships . . . cause they knew death was better than bondage.

- Im standing in your house . Serving justice to a man who stole your vibranium and murdered your people . Justice your King couldnt deliver.

- I found my daddy with Panther claws in his chest . You aint the son of a King youre the son of a murderer!

- I lived my entire life waiting for this moment. I trained, I lied, I killed, just to get here.

- I killed in America, Afghanistan, Iraq . I took life from my own brothers and sisters right here on the continent . And all this

betrayed us , but my father may have created

- something even worse .

- I am the cause of your fathers death. Not him . Take me

- Ill take you both , Uncle James ...

- He is a monster of our own making .

4. Secrecy, Lies to Cover Misdeeds.

- The Wakandans vowed to hide in plain sight, keeping the truth of their power from the outside world.

- And we still hide Baba?

- James, James you lied to me? I invite you into my home and you are Wakandan this whole time?

- Did you think that you are the only spy we sent here?

- You will speak nothing of this day .

- If the world found out what we truly are, and what we possess -- we could lose our way of life.

- What Im doing or not doing on behalf of the US

death , just so I can kill you .

- This is for my father

- Im gonna track down anyone who would even think about being loyal to you , and Im gonna put they ass in the dirt , right next to Zuri.

- The world took everything away from me! Everything I ever loved ! But Im gonna make sure were even.

- Its all a front .

- Im the only outsider whos seen it , and got out of there alive.

- Your father to l d the UN that Klaue stole all the vibranium you had . But now hes telling me you have more?

- How much more are you hiding?

- Some truths are too much to bear ,TChalla.

- I promised the King to say nothing .

- Your father killed his own brother . . .

- We had to maintain the lie .

- He ... he was the

government is of none of your concern.

- And didnt I keep it under wraps that the King

5. *Importance of Strength and Power.*

- the strongest substance in the universe struck the continent of Africa affecting the plant life around it.

- The tribes lived in constant war with each other until a warrior shaman

- that granted him super human strength , speed, and instincts .

- The warrior became King and the first Black Panther ,

- There has been an attack.

- Or did they take it like they took everything else .

- why you aint just shoot him right here?

- Victory in ritual combat comes by yield or death .

- No powers . No claws . No special suit, oh ! Just a boy, not fit to lead .

- Allow the Heart Shaped Herb to restore the powers

truth I chose to omit .

- We let the fear of our discovery stop us from doing what is right .

- of a third world country runs around in a bulletproof cat suit.

- triggered a bomb at the border to escape .

- The beloved ruler was one of many confirmed dead after a terrorist attack at the United Nations a week ago .

- Dont move, I will shoot ! I will shoot her right now!

- It was taken by British soldiers in Benin

- We cant let him talk to Klaue alone .

- After your questioning , we will take him back to Wakanda with us .

- What? No. Look I like you, a lot. But hes in my custody now. Hes not going anywhere .Listen ,I m doing you a favor by letting you even be in here.

- Im going in . And

of the Black Panther

- Wakanda is strong enough to help others and protect ourselves at the same time .

- Ah, I got into a disagreement with some ivory traders . Made a bit of a mess .

- I thought there are no weapons allowed in here .

- Definitely armed .

- If he touches you again, I am going to impale him to this desk.

- Vibranium yea . Strongest metal on Earth.

- it powers their city, their tech, their weapons ...

- He took a bullet for me.

- What Im doing or not doing on behalf of the US government is of none of your concern. Now, whatever the hell youre up to , do me a favor and stay out of my way.

- You really need to leave, now.

- Klaue is leaving out that door with me. Youve been warned.

- Ok heads up , the King of Wakanda is here . He cannot leave with Klaue .

- That deal will not be called off. When the dust settles you and I can work something out .

- I am not here to

when Im done, you guys are up.

- Your father told the UN that Klaue stole all the vibranium you had . But now hes telling me you have more?

- How much more are you hiding?

- Put your gun down now!

- Their leaders have been assassinated , communities flooded with drugs and weapons , they are overly policed and incarcerated. All over the planet our people suffer because they dont have the tools to fight back. With vibranium

- weapons they could overthrow every country and Wakanda could rule them all , the right way ...

- who claims to have killed Klaue.

- he racked up confirmed kills like it was a video game . They started calling him Killmonger . He joined a JSOC ghost unit .

- they can commit assassinations and take down governments .

- the only reason I dont kill you where you stand is because I know who you are

- An American black operative . A mercenary nicknamed Killmonger.

- I found my daddy

make a deal .

- So, this is a big mess, huh? I

- figured we can go good cop bad cop .

- Ill talk to him first, then you guys go in --

- Im exercising my blood right to challenge for the mantles of King and Black Panther .

- The King will now have the strength of the Black Panther stripped away .

- I trained, I lied, I killed, just to get here. I killed in America, Afghanistan, Iraq . I took life from my own brothers and sisters right here on the continent . And all this death , just so I can kill you .

- He killed T Challa .

- In ritual combat .

- You are the greatest warrior Wakanda has . Help me overthrow him before he becomes too strong .

- Allow the Heart Shaped Herb to give you the powers of the Black Panther

- When I tell you to do something , I mean that shit . Burn it all !

- When black folks started revolutions , they never had the firepower or resources to fight their oppressors .

with Panther claws in his chest .

-

- Great Gorilla MBaku.

- Killmonger has the full support of our military . And he burned the garden of the Heart Shaped Herb.

- His unit used to work with the CIA to destabilize foreign countries .

- They would always strike at transitions of power ... like an election year or the death of a monarch. You get control of

- government, the military

- He will send our weapons all over the world .

- If he gets control of our technology ,no where will be safe .

- You know I could use an army as well.

- We both know the power of

- vibranium . If Killmonger gets

- control of it, who do you think he will come for next?

- Well strike there first

- Theyll arm oppressed people all over the world, so they can finally rise up and kill those in power, and their children and

- anyone else who takes their side .

- Were warriors. The worlds gonna start over and this time were on top .

- It gives whoever takes it heightened abilities .

- Its what made TChalla so strong .

- Im a spy with no army . I wouldnt stand a chance .

- Silence! I make the pronouncements here, girl.

- You cannot talk . One more word and I will feed you to my children.

6. *Protection Duty of the Superhero.*

- The warrior became King and the first Black Panther , the protector of Wakanda .

- Tell me how to best protect Wakanda.

- Ive seen too many in need just to turn a blind eye . I cant

. The others will come around .

- WKabi , kill this clown .

- Go! We cant let those weapons get beyond Wakanda .

- Shoot them down genius!

- I dont need a suit to kill you .

- Your reign is over.

- Divide

- and conquer the land as they did?

- You will destroy the world,

- Surrender now ! You have three seconds to lay down your weapons !

- Witness the might of the Jabari firsthand !

- This is where our father killed our uncle.

- Your people need you .

- What would the proud Jabari do without you?

- Him? Hes supposed to protect you.

- I save my country .

- I cannot rest while he sits

be happy here knowing that theres people out there who have nothing .

- And as King, it is your duty to protect ours.

- And it is my responsibility to make sure our people are safe and that vibranium does not fall into the hands of a person like you.

- Is this your King? The Black Panther ,whos supposed to lead you into the future .

7. *Overconfidence in Abilities.*

- I can handle this alone .

- I will get Nakia out as quickly as possible .

- you ruined my mission !

- You are teaching me, what do you know?

- Show him who you are !

- Have I ever failed you?

- Wakanda is strong enough to help others and protect ourselves at the same time .

- I would make a great queen because I am so stubborn .

- Now, if you said you wanted me and my men to go out there and clean up the world , then

on the throne . He is a monster of our own making . I must take the mantle back , I must. I must right these wrongs .

- It is my duty to keep you safe .

- The Black Panther lives . And when he fights for the fate of Wakanda I will be right there beside him .

There is nothing to thank me for. It is our duty to . . . it was my duty to fight for what I love . I should have --

- I dont need a suit to kill you .

- Witness the might of the Jabari firsthand !

- Dontworry . I can do a deal with you all by myself , thank you very much .

- If he touches you again, I am going to impale him to this desk.

- Give him to us . We can save him.

- I aint worried about no brand . Check these out.

- They do here.

- Serving justice to a man who stole your vibranium and murdered your people . Justice your King couldnt deliver.

- He will never beat T

Id be all for it.

- Take me with you .
Well take him down together side
by side, eh?

- Yes .Well be fine .

- Besides , you will be
on call , should we need backup.

- I have great things to
show you , brother .

- Klaue is leaving out
that door with me. Youve been
warned.

- Were warriors. The
worlds gonna start over and this
time were on top .

- The sun will never
set on the Wakandan Empire.

- Only you can help us
stop him .

- We need to get him
to my lab! I can heal him there .

- You are wrong ! All
of you are wrong ! To turn your
backs on the rest of the world . We
let the fear

8. *Otherness.*

- but the Jabari tribe
isolated themselves in the mountains

Challa .

- Is this your King?
The Black Panther ,whos supposed
to lead you into the future .

- Him? Hes supposed
to protect you.

- No. I save my
country .

- We got spies
embedded in every nation on Earth
. Already in place .

- I know how
colonizers think. So were gonna
use their own strategy against them
.

- of our discovery
stop us from doing what is right .
No more! I cannot stay here with
you. I cannot rest

- while he sits on the
throne . He is a monster of our own
making . I must take the mantle
back , I must. I

- must right these
wrongs .

- The worlds gonna
find out exactly who we are .

- You are a great pilot
.Dontworry , Ill guide you through
it .

- You savages didn t
deserve it .

• The Wakandans used vibranium to develop technology more advanced than any other nation

• keeping the truth of their power from the outside world.

• Prove to me you are one of us .

• Wakanda does not engage in international trade or accept aid .

• Get him to his people

• We have watched and listened from the mountains . We have watched with disgust , as your technological

• advancements have been overseen by a child who scoffs at tradition .

• We are not like these other countries,

• Wakanda is strong enough to help others and protect ourselves at the same time .

• You let refugees in , they bring their problems with them. And then Wakanda is like everywhere else.

• But waging war on other countries has never been our way .

• What Im doing or not doing on behalf of the US government is of none of your concern.

• The world watches

• Eh , Americans ...

• You know, you really shouldn't trust the Wakandans. Im much more your speed.

• Im the only outsider whos seen it , and got out of there alive.

• This man is a foreign intelligence operative. How do we justify bringing him into our borders?

• It is his duty to report back to his country. And as King, it is your duty to protect ours.

• Great , another broken white boy for us to fix.

• Theyre savages.

• This is what they do to people like us.

• To them ,youll just be an outsider.

• And to think I saw you as some crazy American .

• I observed for as long as I could ! Their leaders have been assassinated , communities flooded with drugs and weapons , they are overly policed and incarcerated. All over the planet our people suffer because they dont have the tools to fight back. With vibranium

- weapons they could overthrow every country and Wakanda could rule them all , the right way . .

- Dont scare me like that, colonizer .

- They do here.

- An outsider?

- No, a Wakandan

- Hes not a Wakandan .Hes one of ours.

- Theres about 2 billion people all over the world that looks like us but their lives are a lot harder ,

- Our our weapons will not be used to wage war on the world . It is not our way to be judge jury and executioner for people who are not our own.

- Not your own? But didnt life start here , on this continent? So aint all people your people?

- I am not King of all people. I am King of Wakanda. And it is my responsibility to make sure our people are safe

- He has no rights here.

- You know, where Im from, when black folks started revolutions , they never had the firepower or resources to fight their oppressors .

- I know how colonizers think. So were gonna use their own strategy against them .

- An outsider s its on our throne.

- I chose my people . I chose Wakanda.

- All of you are wrong ! To turn your backs on the rest of the world .

- Our resources . The Great Mound.

- Our vibranium . All of my designs .

- He will send our weapons all over the world .

- I will give no Jabari lives towards your cause .

- It is our cause . It is for all of us .

- Us? You are the first King to come here in centuries . And now you speak of us?

- We will not help you .

- The worlds gonna find out exactly who we are .

- I made it American style for you !

- You want to see us become just like the people you hate so much?

- for the first time in our history we will be sharing our knowledge and resources with the outside world.

- We will work to be an example of how we as brothers and sisters on this Earth should

- Theyll arm oppressed people all over the world, so they can finally rise up and kill those in power, and their children and anyone else who takes their side .It s time they know the truth about us . Were warriors. The worlds gonna start over and this time were on top .

- The Herb belongs to us.

9. *The tendency to be Violent, Justification for Violence.*

- The tribes lived in constant war with each other

- the world around it descended further into chaos.

- There has been an attack.

- triggered a bomb at the border to escape .

- The beloved ruler was one of many confirmed dead after a terrorist attack at the United Nations a week ago

- I will shoot ! I will shoot her right now

- Bro, why you aint just shoot him right here?

- Victory in ritual combat comes by yield or death . If any tribe wishes to put forth a warrior, I now offer a path to the

treat each other . Now more than ever , illusions of division threaten our very existence. We all know the truth : more connects us than

- separates us . In times of crisis , the wise build bridges , while the foolish build barriers . We must find a way to look after one another, as if we are one single tribe .

- With all due respect , King TChalla , what can a nation of farmers offer to the rest of the world?

- Ill take you both , Uncle James ...

- If he touches you again, I am going to impale him to this desk.

- Drop it, or your little Bonnie and Clyde routine ends today . Put your gun down now!

- Each one is for a kill .

- He drew his weapon on me

- Your father killed his own brother . . .

- To save my life .

- A man showed up at the border who claims to have killed Klaue.

- He killed his own

throne .

- Yield! Dont make me kill you .

- I would rather die !

- You have fought with honor , now yield!

- Now, if you said you wanted me and my men to go out there and clean up the world , then Id be all for it.

- But waging war on other countries has never been our way .

- Wakanda does not need a warrior right now. We need a King .

- Its too great an opportunity to pass.

- Take me with you . Well take him down together side by side, eh?

- Then I ask, you kill him where he stands , or you bring him back to us .

- We will proceed with the mission .

- If youre going to take on Klaue youll need the best the Design Group has to offer .

- You told me to strike it, you didnt say how hard .

- We need to move on Klaue.

- Stand down . We cant afford a shootout.

- Its now or never .

brother ... and left a child behind with nothing . What kind of King . . . what kind of man does that?

- No man is perfect . Not even your father.

- Joined the SEALs and went to Afghanistan where he racked up confirmed kills like it was a video game . They started calling him Killmonger . He joined a JSOC ghost unit .

- so they can commit assassinations and take down governments .

- the only reason I dont kill you where you stand is because I know who you are

- Vibranium . Your weapons.

- Our our weapons will not be used to wage war on the world . It is not our way to be judge jury and executioner for people who are not our own.

- I found my daddy with Panther claws in his chest . You aint the son of a King youre the son of a murderer!

- Im exercising my blood right to challenge for the mantles of King and Black Panther .

- This is your last chance, throw down your weapons and we can handle this another way.

- I trained, I lied, I killed, just to get here.

- STAND DOWN!
- Hey, look at your suit!
You've been taking bullets charging it up with kinetic energy!
- I killed in America, Afghanistan, Iraq. I took life from my own brothers and sisters right here on the continent. And all this death, just so I can kill you.
- This is for my father.
- I am the cause of your father's death. Not him. Take me

10. Pride in Martial Prowess, Weapons, Interest in Advanced Weaponry.

- A plant that granted him super human strength, speed, and instincts.
- The warrior became King and the first Black Panther, the protector of Wakanda.
- they're holding spears...
- I, Zuri, Son of Badu, give to you, Prince TChalla, the Black Panther!
- No powers. No claws. No special suit, oh! Just a boy, not fit to lead.
- I have great things to show you, brother.
- Ooh!! The entire suit sits within the teeth of the necklace.
- Well maybe you

- He is a monster of our own making.
- The world took everything away from me! Everything I ever loved! But I'm gonna make sure we're even.
- I'm gonna track down anyone who would even think about being loyal to you, and I'm gonna put their ass in the dirt, right next to Zuri.
- what his suit is made of ... what his claws are made of ...
- Put your gun down now!
- With vibranium weapons they could overthrow every country and Wakanda could rule them all, the right way...
- He drew his weapon on me
- Yes, I know. Everett Ross former airforce pilot and now, CIA.
- Joined the SEALs and went to Afghanistan where he racked up confirmed kills like it was a video game. They
- started calling him Killmonger. He joined a JSOC ghost unit.
- Now these guys are

should make it a little stronger , eh?

- The nanites absorb the kinetic energy and hold it in place for redistribution .

- Guns . So primitive .

- It s a vibranium car you idiots !! Bullets wont penetrate !!

- Where did you get this weapon?

- But what I am interested in is that arm cannon out there. Whered you get that?

- Its an old mining tool that I made some adjustments to. But I can get you one if youdlike .

- it powers their city, their tech, their weapons ...

- Weapons?

- You are the greatest warrior Wakanda has .

- We re gonna send vibranium weapons out to our War Dogs .Theyll arm oppressed people all over the world,

- Were warriors. The worlds gonna start over and this time were on top .

- He will send our weapons all over the world .

- If he gets control of our technology ,no where will be safe .

- Oh yes . Makes my arm cannon look like a leaf blower .

serious . They will drop off the grid so they can commit assassinations and take down governments .

- He has a War Dog tattoo

- Vibranium . Your weapons.

- You are Eric Stevens. An American black operative . A mercenary nicknamed Killmonger. Thats who you are .

- I killed in America, Afghanistan, Iraq . I took life from my own brothers and sisters right here on the continent . And all this death , just so I can kill you .

- A handheld sonic cannon powerful enough to stop a tank . Untraceable by metal detectors, and we got thousands of em.

- We cant let those weapons get beyond Wakanda .

- Get the necklace!

- But the stabilizers will deactivate your suit ... you wont have protection !

- Critical weapons failure.

- Drop your weapon .

11. *The superiority of Technology.*

- The Wakandans used vibranium to develop technology more advanced than any other nation, but as Wakanda thrived the world around it descended further into chaos.

- Im here for the EMP beads, Ive developed an update.

- No powers. No claws. No special suit, oh! Just a boy, not fit to lead.

- I have great things to show you, brother. Here are your communication devices for Korea. Unlimited range, also equipped with audio surveillance system.

- Remote access Kimoyo beads. Updated to interface directly with my sand table.

- Fully automated, like the old American movie Baba used to watch. And I made them completely sound absorbent

- If youre going to take on Klaue youll need the best the Design Group has to offer.

- Exhibit A. Old tech.

- Functional, but old. Eh, people are shooting at me... wait let me put on my helmet...

- It s a vibranium car you idiots!! Bullets wont penetrate!!

- Oooh!! The entire suit sits within the teeth of the necklace. Strike it.

- The nanites absorb the kinetic energy and hold it in place for redistribution.

- And didnt I kept it under wraps that the King of a third world country runs around in a bulletproof cat suit.

- Remote driving system activated.

- Guns. So primitive.

- A technological marvel. All because it was built on a mound of the most valuable metal known to man- Isipho- they call it. The gift. Vibranium...

- Makes my arm cannon look like a leaf blower.

- what his suit is made of... what his claws are made of...

- Give me a Kimoyo bead. This will stabilize him for now.

- They do here. But not by magic, by technology.

- Sonic stabilizers.

- We need to get him to my lab! I can heal him there.

- Critical weapons failure.

- You've been taking bullets charging it up with kinetic energy !

- A handheld sonic cannon powerful enough to stop a tank . Untraceable by metal detectors, and we got thousands of em.

- You guys have hoverbikes?

- Remote piloting system activated .

- Get the necklace!

- But the stabilizers will deactivate

- your suit ... you wont have protection !

- Deactivating hologram .

- Glass integrity is at 50%

12. *Ambiguous Moral Code.*

- He knew where we hid the vibranium, and how to strike .

- He had someone on the inside.

- James, James you lied to me? I invite you into my home and you are Wakandan this whole time?

- Did you think that you are the only spy we sent here?

- Sonic overload initiated.

- And you will spearhead the science and information exchange .

- Thats like a Buggati space ship !

- We could pull up to school in this !

- Hey look , we can break it apart and we can sell it!

- On Ebay!

- Everybody get like a million a piece .

- we will be sharing our knowledge and resources with the outside world.

- Every breath you take is mercy from me.

- If he touches you again, I am going to impale him to this desk.

- Im the only outsider whos seen it , and got out of there alive.

- Your father told the UN that Klaue stole all the vibranium you had . But now hes

- How do you think your ancestors got these? You think they paid a fair price? Or did they take it like they took everything else .

- Victory in ritual combat comes by yield or death .

- And its hard for a good man to be King .

- We are not like these other countries, Nakia. If the world found out what we truly are, and what we possess -- we could lose our way of life.

- You let refugees in , they bring their problems with them. And then Wakanda is like everywhere else.

- Now, if you said you wanted me and my men to go out there and clean up the world , then Id be all for it.

- No man is perfect . Not even your father.

- He didn t even give him a proper burial ... My Uncle NJobu betrayed us , but my father may have created something even worse .

- I found my daddy with Panther claws in his chest . You aint the son of a King youre the son of a murderer!

- He killed T Challa .

- In ritual combat .

telling me you have more?

- That was his choice .

- So now we are just supposed to let him die?

- Let us consider that we heal him. It is his duty to report back to his country. And as King, it is your duty to protect ours.

- My father told me he disappeared ...

- Your father placed me there to observe unbeknownst to him.

- He helped Klaue steal the vibranium .

- And the child ...

- We left him .

- We had to maintain the lie .

- He killed his own brother ... and left a child behind with nothing . What kind of King • . . what kind of man does that?

- My son was murdered in ritual combat .

- Are the odds fair?

- Yes, but . . .

- So, it was less a murder than a defeat?

- He ... he was the truth I chose to omit .

- You are wrong to abandon him .

- I chose my people . I chose Wakanda . Our future depended on --

- Does that really matter?

- I am loyal to the throne, no matter who sits upon it .

- You know, where Im from, when black folks started revolutions , they never had the firepower or resources to fight their oppressors . Where was Wakanda? Hmm? Yea all that ends today. We got spies embedded in every nation on Earth . Already in place .

- were gonna use their own strategy against them . We re gonna send vibranium weapons out to our War Dogs .Theyll arm oppressed people all over the world, so they can finally rise up and kill those in power, and their children and anyone else who takes their side .It s time they know the truth about us . Were warriors. The worlds gonna start over and this time were on top .

You are wrong ! All of you are wrong ! To turn your backs on the rest of the world . We let the fear of our discovery stop us from doing what is right . No more! I cannot stay here with you. I cannot rest while he sits on the throne . He is a monster of our own making . I must take the mantle back , I must. I must right these wrongs .

- I owed you a great debt. A life for a life. Consider it paid .

- We will not help you .

- You want to see us become just like the people you hate so much? Divide and conquer the land as they did?

- Would you kill me, my love?

- For Wakanda? Without question .

- We can take this back to the house yall. . .

- Hey look , we can break it apart and we can sell it!

- On Ebay!

- Everybody get like a million a piece .

13. *Place as Home.*

- The story of home.
- Five tribes settled on it and called it Wakanda.
- the protector of Wakanda .
- How is home?
- I invite you into my home
- You will return home at once,
- Carry yourselves home now

14. *Portrayal of Nature.*

- a meteorite made of vibranium, the strongest substance in the universe struck the continent of Africa affecting the plant life around it.
- Who led him to the Heart Shaped Herb, a plant that granted him super human strength , speed, and instincts .
- the Jabari tribe isolated themselves in the mountains .
- Though it remains one of the poorest countries in the world, fortified by mountain ranges and an impenetrable rain forest, Wakanda does not engage in international trade or accept aid .
- Like an antelope in headlights.
- We have watched and listened from the mountains .

- My Prince. We are home.
- Come home, Nakia .
- Your home .
- Well maybe your home is the one thatslost . The time has come for you to come home and be reunited with me.
- Why didnt you bring the boy home?

- Were taking the Heart Shaped Herb to Jabariland .
- Heart Shaped Herb , what is that?
- It gives whoever takes it heightened abilities .
- Its what made TChalla so strong .
- The Herb belongs to us.
- Great Gorilla MBaku.
- Why do you have him in the snow? !
- It is the only thing keeping him from joining the ancestors .
- Nakia , the Herb .
- Heal him . We must bury him .

- Allow the Heart Shaped Herb to restore the powers of the Black Panther

- Is that him? Glory to Bast, man, is he still growing?

- Ah, I got into a disagreement with some ivory traders .

- I made it rain!

- Shepherds .Textiles . Cool outfits.

- All because it was built on a mound of the most valuable metal known to man- Isipho- they call it . The gift . Vibranium ...

- Theyve been mining it for thousands of years and still havent scratched the surface.

- Allow the Heart Shaped Herb to give you the powers of the Black Panther

- he burned the garden of the Heart Shaped Herb.

- Our resources . The Great Mound.

- Our vibranium .

- The Black Panther lives .

- We both know the power of vibranium .

- Divide and conquer the land as they did?

- Wakanda was the most beautiful thing hed ever seen.

- Itsbeautiful .

- Just bury me in the ocean,

- The sunsets there are the most beautiful in the world .

- The Heart Shaped Herb did that

- yea go ahead and burn all that .

- Burn it all !

- The sun will never set on the Wakandan Empire.

Glossary

Term	Meaning
• Close-up shot	A type of camera shot that focuses on the face of a person or some specific feature of an object.
• Wide-angle shot/long shot	A camera shot that includes the surroundings of an object or person.
• Medium shot	It is a shot that depicts a person from waist up depicting body language, dialogues etc.
• Two shot	A shot that depicts two people or objects.
• Three shot	A shot that depicts three people.
• Oblique shot	A tilted shot, used to depict stress, creating unease in the mind of the viewer.
• Shot-reverse-shot	A shot in which one person looks at the other and then their positions are reversed.
• Vector	A direct and imaginary line formed between objects and people that depicts their positioning relevant to each other.
• Actor	The person or object that initiates a vector is called an actor.
• Goal	The recipient of the vector or the target of a vector is called goal.
• Camera focus	Movement of lens of camera to create focus or clarity in the image.
• Intensity of colour	The three levels of colour presentation; modulation, saturation and differentiation.
• Saturation of light	The intensity of a hue in an image.
• Super-ordinate	A participant that holds position of superiority or power in a visual.
• Sub-ordinate	A participant that holds a subservient of powerless position in a visual.
• Inter-ordinate	A participant that holds sub-ordinate position to some participants and super-ordinate position to others in a visual.
• Position	Placement of an object or person in a visual.

Term	Meaning
• Oddity	Placement of an object as odd or unique in a visual.
• Hues	Different shades of a colour.
• Modality markers	The devices that depict an image in a way that it is perceived as either true or false.
• Colour differentiation	A scale running from a maximally diversified range of colors to monochrome.
• Colour modulation	A scale running from fully modulated color, with for example, the use of many different shades of red, to plan, unmodulated color.
• Representation	A scale running from maximum abstraction to maximum representation of pictorial detail.
• Depth	A scale running from the absence of depth to maximally deep perspective.
• Illumination	A scale running from the fullest representation of the play of light and shade to its absence.
• Contextualization	A scale running from the absence of background to the most fully articulated and detailed background.
• Frame	A single image of a film.
• Shot	A combination of frames presenting a single point of view or situation.
• Scene	A section of a motion picture in a single location and continuous time made up of a series of shots.
• Separation	Presentation of different elements in one frame as separate or different from each other.
• Overlap	Presentation of different elements of an image as merged or mixed together.
• Integration	Presentation of two frames as one is known as integration.
• Segregation	Presence of boundaries or borders to separate different areas of an image creating separation within a frame.

Term

- Contrast

- Rhyme

Meaning

Placement of opposing or essentially different elements in one frame to highlight the difference.

Placement of elements of a frame as different or opposite to everything outside the frame, enhancing the characteristics of similarity within the frame.