

CHAPTER VI

CONCLUSION AND SUGGESTIONS

A. Conclusions

This study set out to analyse the representation of Nordic culture in the movie "Thor: Love and Thunder" (2022) using Peirce's Semiotic Theory, specifically through the triadic model of Representamen, Object, and Interpretant, and the classification of signs into Icon, Index, and Symbol. Based on the research findings and discussion presented in Chapters IV and V, the following conclusions are drawn in response to the three research questions.

First, regarding how Nordic culture is represented through iconic signs in the movie, this study identified four iconic signs: Bifrost, Asgard, Mjolnir, and Tanngrisnir and Tannjotr. These four signs appear a total of 171 times throughout the movie (136 times visually and 35 times in dialogue), making them the least frequent sign category. They are classified as iconic because their physical forms and functions in the movie are directly and visually similar to their cultural counterparts as described in Nordic tradition. The MCU's retention of these iconic elements demonstrates a deliberate semiotic strategy to maintain cultural authenticity while adapting the story for a contemporary global audience.

Second, regarding how Nordic culture is represented through indexical signs, this study identified six indexical signs: Asgardian, Thor's Thunder, Skald, Einherjar, The Warriors Three, and Aesir. These six signs appear a total of 295 times (287 times visually and 8 times in dialogue). They are classified

as indexical because they function through shared characteristics, cause-and-effect relationships, and existential connections that point to the broader cultural framework of Asgard. The indexical signs collectively construct a narrative logic that anchors the fictional world of the MCU in the historical depth of Nordic culture, ensuring that the cultural past remains an active force shaping the present of the story.

Third, regarding how Nordic culture is represented through symbolic signs, this study identified eleven symbolic signs: Thor, Heimdall, Valkyrie, Loki, Hel/Hela, Valhalla, Frigga/Frigg, Odin, Sif, Surtur, and Muspelheim. These eleven signs appear a total of 446 times (370 times visually and 78 times in dialogue), making them the most dominant category both in quantity and frequency of appearance. They are classified as symbolic because their meanings are determined entirely by culturally established conventions rooted in both Nordic tradition and the MCU's own decade-long narrative conventions. The dominance of symbolic signs indicates that "Thor: Love and Thunder" operates primarily at the conventional and cultural level in its representation of Nordic culture, relying on collectively shared meanings to communicate complex values such as heroism, sacrifice, loyalty, and the cycle of destruction and renewal.

Based on the research findings, it can be concluded that the concepts of the immortal and the mortal in movies set in Nordic culture are embodied through the contrast between Midgard, the realm of mortal humans, and Asgard and Valhalla, the eternal after death realms. This is symbolically demonstrated

through the spirit of Heimdall, who remains in Valhalla after his death, affirming that Valhalla serves as the afterlife where the souls of warriors live eternally. The cycle of death and rebirth, present alongside the values of heroism, sacrifice, and loyalty, further reinforces the universal conventions upon which movies rely as products of the global cultural industry. This finding confirms the relevance of Peirce's semiotic theory in analyzing cultural representations in contemporary visual media, where the intersection of ancient Nordic Culture with popular media produces meanings that are layered and rich in symbolic dimensions.

Beyond answering the three research questions, this study also situates its findings within the broader context of Nordic culture's position in the present era. As Nordic culture continues to gain visibility across global media from movie and television to video games and popular music, its representation in "Thor: Love and Thunder" reflects how the world today engages with this cultural tradition. The dominance of symbolic signs found in this study indicates that Nordic culture is valued globally not as a fixed historical artifact to be reproduced exactly, but as a flexible cultural resource whose meanings, such as heroism, sacrifice, and the cycle of destruction and renewal, are continually reinterpreted to remain relevant to contemporary global audiences. This suggests that the world's appreciation of Nordic culture, as revealed through this study, is rooted less in preserving cultural authenticity for its own sake and more in the tradition's enduring capacity to be reshaped into meanings that resonate across cultures.

B. Suggestions

Based on the conclusions of this research, the researcher offers the following suggestions for the benefit of future scholarship and related fields.

For researchers in the fields of semiotics and movie studies who wish to continue or expand upon this study, it is suggested that future research apply another semiotics theory to analyse concept of immortal dan mortal concept in Nordic culture and may use another movie which show about Nordic culture such as “Thor: Ragnarök” (2017) or “The Northman” (2022). Future studies also may expand the scope of cultural signs of movie “Thor: Love and Thunder” analysis beyond Peirce's triadic model to incorporate other semiotic frameworks, such as Roland Barthes' myth and culture theory or multimodal discourse analysis, to provide a more comprehensive picture of meaning construction in cinematic cultural adaptations.

For moviemakers and media practitioners, the findings of this study suggest that the careful preservation of iconic and indexical cultural elements, even within a heavily modernized narrative, is a crucial semiotic strategy for maintaining audience connection to the cultural heritage upon which the story is based. The success of the MCU's cultural adaptations in reaching global audiences is in part attributable to this deliberate semiotic negotiation between cultural fidelity and contemporary cultural accessibility. Finally, this research acknowledges its limitations in scope, as it focuses exclusively on the textual and visual signs identifiable within the movie's narrative without accounting for audience reception data.