

**AN ANALYSIS OF CONTEXTUAL MEANING ON THE IDIOMATIC
EXPRESSION IN THE AVENGERS FILM SCRIPT**
(A Descriptive Qualitative Research)



A THESIS

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of Education in English Department*

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ABSTRACT

AndiDwiAhyuni, 2017. *An Analysis of Contextual Meaning on the Idiomatic Expression in The Avengers Film Script.* Thesis. English Education Department, Faculty of Teacher Training and Education. Muhammadiyah University of Makassar. (Supervised by H. Bahrhun Amin and RatuYuliantiNatsir)

This research aimed at describing: (1) the types of idioms are found in The Avengers film script, (2) the contextual meaning of the idioms is found in The Avengers film script. This research used descriptive qualitative method because the data of this research are in the form of words, phrases and clauses.

To collect the data, the researcher utilized some techniques, they are: (1) choosing a film, (2) watching the original DVD of “The Avengers” several times to comprehend the whole stories, and (3) reading and understanding all The Avengers script. Then, the data were analyzed by employed four steps. The first step was identified the idioms that use in the film script, the second step was classified the idioms, the third step was finding a contextual meaning of the idiomatic expressions, and the fourth step was draw conclusions according to result.

The research findings indicated the types of idiomatic expressions and their contextual meaning. The types of idiomatic expressions divided into eight types but in this research, the researcher found only five idioms, they are: (1) Phrasal verb idioms, (2) Phrasal compound idioms, (3) Incorporating verb idioms, (4) Simile-idioms, and (5) Proverb idioms.

Keywords: Descriptive Qualitative; Idiomatic Expressions; Contextual Meaning; Film.

ABSTRAK

Andi Dwi Ahyuni, 2017. *Analisis Makna Kontekstual pada Ekspresi Idiomatik dalam Naskah Film The Avengers*. Skripsi. Jurusan Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan. Universitas Muhammadiyah Makassar. (Dibimbing oleh H. Bahrun Amin dan Ratu Yulianti Natsir)

Penelitian ini bertujuan untuk mendeskripsikan: (1) jenis idiom yang ditemukan dalam naskah film *The Avengers*, (2) makna kontekstual idiom yang ditemukan dalam naskah film *The Avengers*. Penelitian ini menggunakan metode deskriptif kualitatif karena data penelitian ini berupa kata, frase dan klausa.

Untuk mengumpulkan data, peneliti menggunakan beberapa teknik, yaitu: (1) memilih film, (2) menonton DVD asli dari “*The Avengers*” beberapa kali agar dapat mengerti jalan ceritanya, dan (3) membaca dan memahami semua naskah *The Avengers*. Lalu, data dianalisis dengan menggunakan empat langkah. Langkah pertama adalah mengidentifikasi idiom yang digunakan dalam naskah film, langkah kedua adalah mengklasifikasikan idiom, langkah ketiga adalah menemukan makna kontekstual dari ungkapan idiomatik, dan langkah keempat menarik kesimpulan sesuai hasilnya.

Hasil penelitian menunjukkan jenis ekspresi idiomatik beserta makna kontekstualnya. Jenis ekspresi idiomatik terbagi menjadi delapan jenis tapi pada penelitian ini, peneliti menemukan hanya lima jenis idiom, yaitu: (1) Phrasal verb idiom, (2) Phrasal compound idiom, (3) Incorporating verb idiom, (4) Simile-idiom, dan (5) Proverb idiom.

Kata Kunci: Deskriptif Kualitatif; Ekspresi Idiomatik; Makna Kontekstual; Film.

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Makassar, October 2017

Researcher

Andi Dwi Ahyuni

LIST OF CONTENTS

	Page
COVER	i
LEMBAR PENGESAHAN	ii
APPROVAL SHEET	iii
COUNSELLING SHEET	iv
SURAT PERJANJIAN	v
SURAT PERNYATAAN	vi
MOTTO	vii
ABSTRACT	viii
ACKNOWLEDGEMENT	ix
LIST OF CONTENTS	x
LIST OF TABLE	xi
LIST OF FIGURE	xii
LIST OF APPENDICES	xiii
 CHAPTER I: INTRODUCTION	
A. Background	1
B. Problems of the Research	4
C. Objectives of the Research	4
D. Scope of the Research	5
E. Significance of the Research	5
 CHAPTER II: REVIEW OF RELATED LITERATURE	
A. Previous Related Research Findings	6
B. Some Pertinent Ideas	7
1. Definition of Idiomatic Expression	7
2. Film	18
C. Conceptual Framework	24
 CHAPTER III: RESEARCH METHOD	
A. Research Design	25
B. Object of the Research	25
C. Sampling Technique	26

D. Role of the Researcher	26
E. Data Collection	26
F. Data Analysis	27
G. Research Instrument	27

CHAPTER IV: FINDINGS AND DISCUSSION

A. Findings	28
1. Types of Idiom	28
2. Contextual Meaning	30
B. Discussion.....	41

CHAPTER V: CONCLUSION AND SUGGESTION

A. Conclusion	43
B. Suggestion	44

BIBLIOGRAPHY

APPENDICES

LIST OF TABLE

Table 4.1 Types of Idiom: Phrasal Verb Idioms.....	28
Table 4.2 Types of Idiom: Phrasal Compound Idiom.....	29
Table 4.3 Types of Idiom: Incorporating Verb Idioms.....	30
Table 4.4 Types of Idiom: Simile-Idioms.....	30
Table 4.5 Types of Idiom: Proverb Idioms.....	31

LIST OF FIGURE

Figure I: Conceptual Framework	24
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LIST OF APPENDICES

- Appendices I : The Avengers Film Script
Appendices II : Data Display

CHAPTER I

INTRODUCTION

A. Background

In daily life, people absolutely need a communication in fulfillment our requirements. Naturally, people live in a world of language so that we need a tool of communication called language. In this case, a language can be used when we are talking about or having a conversation with others, such as when people talk to their parents, their teachers, their friends, their lovers, and their rivals. Language itself is the source of human life and power. Language can also be used to establish rules and maintain humans' culture. In short, everyone in this world knew at least one language.

There are many variation of language in this world; one of them is English language. As people know, English language is an International Language that is indispensable when the people going to overseas, especially the countries that uses English language as their mother tongue, such as British, American, Australian, and so on. Besides, people can encounter various things of English words in their daily life, for instance: in advertisements, reference marks, road and road sign, and so forth. Moreover, English language has an important role in the technological development. Hence, English language is taught in all level of educations (pre-schools, elementary schools, secondary schools, senior high schools, and even university).

One of the challenges in learning English languages resides in its vocabulary. Undeniable, people have frequently the trouble when they want to

translate a sentence or text into a language because many expressions written by native speaker cannot be translated word by word. Such expressions, either its phrases or sentences, have certain meaning that cannot be explained in grammar theories. This is a special feature of English language called idiom. An idiom is the part of the distinctive form or construction of a particular language that has a specific form or style presents only in that language. Hallyday (2007) says “an idiom in the language being described is anything for which no equivalent is found in the mother tongue”. Many linguists define an idiom as an expression which is fixed and cannot be understood literally; and its meaning cannot be found in the common dictionary. According to Jackson and Amvela (2001), idiom can be defined as “a phrase, the meaning of which cannot be predicted from the individual meanings of the morphemes it comprises”.

Since idioms convey meaning quickly and enable language users express themselves more efficiently, idioms should be integrated into the teaching and learning process of foreign language. As well as English language learners, either EFL (English as a Foreign Language) or ESL (English as a Second Language), idioms are considered to be one of the hardest and the most interesting parts of the English vocabulary. Even, idioms are one of the greater problems in learning English because idioms present some of the most difficult materials for English language learners to successfully understand. However, idioms must be learned because they have an important role as the part of language. Hence, mastery of idiom is very needed to facilitate communication and promote and innovative environment of social interaction. So, if the English language learners do not learn

English idioms, they will never know when the other person uses it; or they cannot understand what are talking about by the speakers. Moreover, the use of idioms in a conversation will be more attractive because of the beautiful to hear.

The use of idiom is applied in an idiomatic expression. Idiomatic expression is a kind of complex lexical item and its meaning cannot be inferred from its parts. In the other word, idiomatic expression is special expression which consists of a series of word or phrase in English which has different meaning in literary or word-by-word. Even, there are some distinctions the use of English idiom between British and America. Such distinctions are in the use of their meaning, phrase and form. The native speakers of the English language are very often used idiomatic expressions in their everyday speech. In spoken, idiomatic expressions can be used in songs, whereas in written, the use of idiomatic expressions are expressed in literature.

Essentially, literature as the shape and the result of a creative work is a medium which utilize language to reveal about human life. Literary work is an art of language because it is an expression of the human person in the form of experiences, thoughts, feelings, ideas, spirit, and belief in a form of picture of life. In literary work, people can independently express our experiences, thoughts, feelings, and ideas. Tarigan (2011) states “The progression of a nation can be measured from its reading book that is read, from his society level appreciation to science and art, about literature”. In addition, because of literary cannot be separated by reading, we have to in love reading.

Here, the researcher chooses film as the data of this research because of many benefits that people can get in watching a film. It is interesting to analyze the contextual meaning of idiomatic expressions because idiom often find in the film to emphasize the aesthetic value of a film. The researcher chooses The Avengers film by Joss Whedon. Much cultural knowledge give an impact to the statement of conversations in the film, so they need contextual explanation to interpret the meaning contained in it. Due the reason above, this research is very significant and interesting to be conduct. Therefore, the researcher intends to conduct study entitled “An Analysis of Contextual Meaning on the Idiomatic Expression in The Avengers Film Script”.

B. Problems of the Research

Based on the background, problem of the research is formulated below:

1. What types of idioms are found in The Avengers film script?
2. What contextual meaning of the idioms is found in The Avengers film script?

C. Objectives of the Research

This discussion is aimed to answer the question posed in the research problem above to be more specific the researcher would like to:

1. To identify types of idioms which are found in The Avengers film script.
2. To interpret the contextual meaning of the idioms found in The Avengers film script.

D. Scope of the Research

In this research the researcher focuses on the types of idioms that are found on the script. After classify the types of idioms, the researcher find the contextual meaning based on the idioms found in the script.

E. Significance of the Research

The result of this research is hopefully useful for students as the basic information to learn idioms, especially in film script. Besides, the researcher also expects this research can be an alternative reference for other researchers who will examine “The Avengers” film script from the other side, for example the study about the characterizations, values, and language styles.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Previous Related Research Findings

1. RindangBartaFahrizky. 2015. *English-Indonesian Translation of Idiomatic Expressions in John Green's The Fault in Our Stars*. This descriptive qualitative method study mainly describes the translation of idiomatic expressions found in John Green's *The Fault in Our Stars*. Translation holds an essential role in the production of reading materials in Indonesia. Since *The Fault in Our Stars* is fiction intended for teens and young adults. The aims of this study are to identify what idiomatic translation strategies are used to translate idiomatic expressions found in the novel and to find out the accuracy level of idiomatic translation of the novel.
2. MuchamadSuliman. 2013. *An Analysis of the Translation of the Idiomatic Expressions Used in the Subtitles of Tangled*. The writer finds that most English idiomatic expressions in *Tangled* movie script are literally translated. This thesis presents the definition of idioms and to see what they are. Then, it classifies the idioms into different categories. In the end, gives some techniques and procedures to translate them.
3. SitiMaimunah. 2008. *An Analysis of Lexical and Contextual Meaning on the Idiomatic Expressions Found in Jalaluddin Rumi's Poems*. This research applies a descriptive qualitative method to discuss, and analyze the social phenomena. After identifying the idiomatic expression used in the poems, then the data are presented

and analyzed. The data are obtained from doing library research and from some book related to this study.

The Fault in Our Stars is fiction intended for teens and young adults. The aims of this study are to identify what idiomatic translation strategies are used to translate idiomatic expressions found in the novel and to find out the accuracy level of idiomatic translation of the novel. It can be said that this study is the closest study to this research. It is simply because the object of research between the two studies is the same.

MuchamadSuliman's study can be said as the closest study to this research. It is simply because the object of research between the two studies is the same, which is the idiomatic expression found in a film script. However, there are differences between the two studies. They are the data source and MuchamadSuliman's study analyzed the translation of the idiomatic expressions while this research will analyze the contextual meaning of the idiomatic expressions.

The object of research between SitiMaimunah's and this research is the same, which is all the idiomatic expression found. However, there is difference between the two studies. The difference is SitiMaimunah's study use poems as the data source while this research use a film as the data source.

B. Some Pertinent Ideas

1. Definition of Idiomatic Expression

Hornby (2000), "an idiom is a phrase whose meaning is difficult or sometimes impossible to guess by looking at the meaning of the individual word it

contains". The meaning of an idiom should be phrase not word-by-word meaning. For example, the phrase "*be in the same boat*" in the sentence "*I found the job difficult at first. But we were all in the same boat*" have common idiomatic meaning: "*to be in the same difficult or unfortunate situation*".

Adelnia&Dasterji (2011) as "a string of words whose meaning is different from the meaning conveyed by the individual words". Idiom carries certain emotive connotations not expressed in the other lexical items. Therefore, the first thing to mention here is that idiom cannot be translated literally because the meaning can't be predicted of their constituents. Ferdowsi (2013) defines idiom as "the combination of at least two words which cannot be understood literally and which function as a unit semantically". Moreover, Ferdowsi in comparing idioms with proverbs provides several characteristics to idioms. He states that idioms: (1) are a part of a sentence, (2) sometimes have variant elements, (3) are not intended to teach anything, (4) are used in every type of text, (5) are figurative extensions of word meaning, (6) are more common and frequent, and (7) are sometimes used literally.

According to Meryem (2010) "an idiom is a kind of complex lexical item. It is a phrase whose meaning cannot be predicted from the meanings of the morphemes it comprises". This definition shows that idiom is a complex lexical item and its definition cannot be interfered from its parts. Baker (2001) appends that idiom have neither flexible pattern nor transparent meaning. Instead, they are "frozen patterns of language" which do not let any kind "variation in form under normal conditions" unless a speaker/writer wants to "make a joke" or "attempts a

play on words". Then she lists five items which cannot be done on idioms which are: (1) change the order of the words in it, (2) delete a word from it, (3) add a word to it, (4) replace its word with another, and (5) change its grammatical structure.

From the definitions above, it can be concluded that idiom is an unchangeable special phrase whose meaning cannot be traced from the meaning of its constituents.

a. Types of Idioms

To understand the idioms, it is important to know the most types of idiom. Hornby (2000) categorizes the expression of idiom as below:

(1) Some idioms are imaginative expression such as proverbs and sayings:

Too many cooks spoil the broth. (If too many people are involved in something, it will not do well).

(2) If the expression is well known, part of it may be left out: *So, you knew*

everything would go wrong-it's the usual story of too many cooks.

(3) Other idiom is short expressions that are used for a particular purpose:

Watch out! (In order to be careful), *Hang in there!* (Used to encourage somebody in difficult situation), *Get Lost!* (A harsh way of saying "Go Away").

Hornby (2000) states that in some idioms, many alternatives are possible. In the expression *disappear into thin air*, you could replace *disappear* with *melt*, *vanish*, *fade away*, or *evaporate*. In the dictionary, this is shown as *disappear*, *fade away*, *melt*, *vanish*, or *evaporate*, into thin air, showing that you can see other

words with a similar meaning to disappear in the idiom. According to Makkai as cited in Mustonen (2010), there are two types of idioms, idioms of encoding and decoding. The first are idioms whose meanings are identifiable, while the latter are a bit more complicated. Idioms of decoding cannot be interpreted solely by its parts individually and therefore, do not have transparent meaning.

Idioms of decoding are classified into two classes, lexemic and sememic. Sememic idioms cover several more sub-classes such as first base idioms, idioms of institutionalized politeness, idioms of institutionalized greeting, proverbial idioms with moral, familiar quotations, institutionalized understatement, and institutionalized hyperbole idioms. Meanwhile, lexemic idioms are divided into seven types:

(1) Phrasal verb idioms

A phrasal verb is a verb that contains two kinds of words. The first word is a verb, and the second word is a particle. The particle can be an article (a, an, the), preposition/adverb (up, in, out), conjunction (but, and, or), and affix (un-, in-, -ness, -ly).

Example: *Take off* (leave the ground)

(2) Tournures idioms

Tournures idioms are the largest lexemic idioms, usually containing at least three words and mostly are verbs. A tournures idiom mostly falls into sentences. Based on its structure, tournures idioms are divided into:

(a) The form contains the compulsory definite and indefinite article.

Example: *to do a guy* (to disappear secretly)

(b) The form contains an irreversible binomial introduced by a preposition.

Example: *to be at seven and eight* (to be in a condition of confusion, at odds)

(c) A direct object and further possible modifiers follow the primary verb.

Example: *to build castle in the air* (to make impossible plans)

(d) The leading verb is not followed by direct object but by preposition plus noun or nothing.

Example: *to dance on air* (to get hanged)

(e) The leading verb is BE

Example: *to be above board* (to be out in the open, honest)

(3) Irreversible binomial idioms

Irreversible binomial idioms consist of two words, which are separated by conjunction. The words orders in this structure are fixed.

Example: *high and dry* (without resources) *Romeo and Juliet* (institutionalized symbols of ideal of true love)

(4) Phrasal compound idioms

Phrasal compound idioms are containing primarily nominal made of adjective plus noun, noun plus noun, verb plus noun, or adverb plus preposition.

Example: *black mail* (any payment forced by intimidation), *bookworm* (a person committed to reading or studying)

(5) Incorporating verb idioms

Incorporating verb idioms have the forms are Noun-Verb, Adjective-Noun, Noun-Noun, and Adjective-Noun. Usually incorporating verb separated by (-).

(a) Noun-Verb

Example: *sight-see* means “visit the famous places in a city, country, etc.”

(b) Adjective-Noun

Example: *blackmail* means “the crime demanding money from a person by treating to tell somebody else a secret about them”

(c) Noun-Noun

Example: *bootleg* means “made and sold illegally”

(d) Adjective-Verb

Example: *whitewash* means “an attempt to hide unpleasant facts about somebody/something”

(6) Pseudo-idioms

Pseudo-idioms are also being able to mislead or misinform an unwary listener.

Example: *cranberry* (bright red acid berry produced by any plant of the genus *oxycoccus*), in the sentence “make a *cranberry* face”. It means the face become red. Another example is *tic-tac-toe* (special game).

(7) Simile-idioms

Similes are categorized as idioms. They come in the form of a phrase with the pattern (as) adjective as (a/the) noun/noun phrase.

Example: (as) brown as berry, (as) cleaver as a basket full of a monkeys

A simile also use pattern verb like a noun.

Example: chatter like a magpie, sleep like a baby

(8) Proverb idioms

Proverb is sentence length and has both an acceptable literal meaning and an additional moral or message.

Example: not count one's chickens (before they were hatched) = (not be confident of getting a result, realizing something until it happens)

As Hornby (2000) notes that English proverbs are phrases or sentences containing advice, warning or truth. Although they are expressed in striking language, in their meaning they are rather obvious remarks to make about human experience. A proverb would be made by someone who cannot express in his own words of what he thinks or feels, so he used proverb from the language to do this. A proverb is all the sort of expressions that someone who wants to express himself.

b. Difficulties in Translating Idioms

Idiom is one of the challenges in literary translation since it is very culture-related. Not to mention that idiom is very unique, colorful expression which is usually specific to a particular language. This condition makes translating idioms

can be quite taxing. Baker (2001) classifies problems involved in translating idioms into four sub-categories: first, an idiom may have no equivalence in the target language. Some idioms are bound to culture that do not exist in the other places with different language for example, the idiom *feather in (one's) cap*. This idiom means an exceptional achievement. This idiom is derived from the culture of some countries, especially in Europe, that placing a feather in one's cap is a sign of a significant achievement by the wearer. There is no equivalent for this idiom in Indonesian. Even to guess the meaning of the idiom is unlikely for Indonesian because the act of putting a feather in a hat cannot be found anywhere in Indonesian culture.

Second, an idiom may have a similar counterpart in the target language, but its context of use may differ. In this case, the equivalent in target language is available but it is used in a different situation and therefore, makes the idiom translation not applicable. The expressions in source and target language possibly have different connotations or may not be pragmatically transferable. Third, an idiom may be used in the source text in both its literal and idiomatic senses at the same time. Unless the target language idiom corresponds to the source language idiom in form and meaning, the idiom cannot be successfully rendered in target language. Finally, the very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in the source and target languages.

According to Baker's (2001) practical point of view, the main problems found in translating the idioms and fixed expressions are: (1) the ability to

recognize and interpret idioms correctly, and (2) the difficulties involved in rendering the aspects of meaning that an idiom or fixed expressions convey into target language.

c. Strategies in Translating Idioms

Catford in Akbari (2013) states that idiomatic and phraseological units is not similar to the meaning of their constituents and therefore is impossible to render such units word for word. This idea is backs by Larson as cites in Akbari (2013) who believes that “a literal word-for-word translation of the idioms into another language will not make sense. The form cannot be kept, but the receptor language word or phrase which has the equivalent meaning will be the correct one to use in translation”. Wright in Akbari (2013) adds that translator must translate the whole expression. In Wright’s opinion, there are only two possibilities in translating idioms, either translate the source text idiom into target text idiom, or explain the meaning.

However, Ingo, as cites in Akbari (2013) proposes four ways of translating idioms: (1) translating an idiom with an equivalent idiom, (2) word for word, (3) with an explanatory everyday expression and (4) an everyday expression that is translated by using an idiom. His second method, word for word, is obviously against the opinions of Larson and Catford. Jensen in Akbari (2013), offers his own solution to translate idioms. He believes in decode-representation-encode strategy. In this strategy, translator has to ‘decode’ idioms and discover the meaning of it. By discovering the meaning of the idiom, translator has already

made what Jensen called as ‘semantic representation’. The next step is to ‘encode’ or finding the equivalent of the idiom in target language.

The solution put forth by Newmark in Akbari (2013) comprises three possibilities to translate idioms. They are: (1) by finding another metaphor, (2) by reducing to sense (thereby losing their emotive force), or (3) occasionally literally.

Concerning translation strategies, Baker (2001) offers four strategies for translating idioms:

(1) Using an idiom of similar meaning and form

In this strategy, the idiom in source text rendered equivalently, not only in meaning, but also lexical items. For example:

SL: Nobody expected him to *cold-blooded murderer*

TL: Takseorangpunmenyangkaiaadalah*pembunuhberdarahdingin*

The idiom *cold-blooded murderer* translated literally by the translator.

This move is acceptable because *pembunuhberdarahdingin* is the literal translation of *cold-blooded murderer*. Not to mention that *pembunuhberdarahdingin* is a natural found in Indonesian. In this example, the translator successfully finds the idiom of similar meaning and form. This strategy might seem like the most ideal strategy to be applied in translating idiom. However, this is not quite true. In translating idiom, one has to consider the style, register and rhetorical effect that the idiom has.

(2) Using an idiom of similar meaning but dissimilar form

There are many idioms in one language that has their equivalents in another language difference in form. Translator is allowed to use different lexical items to translate idiom as long as the meaning remains the same.

For example:

SL: He was tried and he was not kind of person who *beat about the bush*

TL: Ialahdandiabukantipe orang yang sukaberbasa-basi

The idiomatic expression *beat about the bush* is defined as *to speak or write evasively or to talk around issue*. This definition definitely matches the meaning of *berbasa-basi* in Indonesian. In addition, *berbasa-basi* is a natural and familiar idiom in Indonesian. This translation is an example of how an idiom equivalent has the same meaning but differs in lexical items.

(3) Translation by paraphrase

This strategy is often used when no equivalent idiom can be found to translate an idiom. This strategy is applied due to different stylistic preferences of the source and target languages. Below is the example of the usage of this strategy:

SL: This is not the time *lie down on the job*

TL: Sekarangbukansaatnyauntukmengabaikantugas

There is no Indonesian idiom that has equal meaning and lexical items like the idiom in the example above. Therefore, translator has to express the idiom with different words. *Mengabaikantugas* is not an idiom, but it is acceptable because it conveys the same meaning as the original idiom. Translation by paraphrasing is used to avoid misunderstanding through the

readers, to make readers easily understand the intention, and to make the translation natural.

(4) Translation by omission

If none of the previous strategies above can be applied, translations often have to leave out a part of the idiom. For example:

SL: I kick my car again *for good measure*

TL: Akumenandangmobilkulagi

The expression for *good measure* is omitted in the translation. This is caused by the fact that there is no equivalent of this idiom in Indonesian.

Not to mention that the expression cannot be easily paraphrased. As seen in the example above, this strategy may affect the style of writing.

d. Contextual Meaning

The definition of contextual meaning is depending on the context or surrounding words, phrases, and paragraphs, of the writing. An example of contextual is how the word “read” can have two different meaning depending upon what words are around it. Contextual meaning is the meaning of words according to the situations in which they are used, Lyons in Maimunah (2008).

2. Film

A film is media to transfer a message. Functions of film are to entertain and the most important thing to gain or to deliver the information to the society.

Moreover, Imanjaya (2006) states in his book that film as social archives catches a spirit of the era of the society in that time.

a. The Avengers Film

The Avengers (also known as Avengers Assemble in the UK and Ireland) is a 2012 superhero film and the sixth film in the Marvel Cinematic Universe, based on the superhero team The Avengers created by Stan Lee and Jack Kirby. The film is crossover of all the films independently produced by Marvel Studios set within the Marvel Cinematic Universe, namely Iron Man (2008), The Incredible Hulk (2008), Iron Man 2 (2010), Thor (2011), and Captain America: The First Avenger (2011). In the film, S.H.I.E.L.D director Nick Fury assembles Iron Man, Captain America, Hulk, Thor, Black Widow and Hawkeye to the battle Thor's adoptive brother Loki, who attempts to subjugate humanity by leading an invasion by the extraterrestrial race known as the Chitauri.

The Avengers is the first major crossover in the Marvel Cinematic Universe and the first to be released by Walt Disney Pictures; the previous films were released by Paramount Pictures (apart from The Incredible Hulk which was distributed by Universal Studios) and as part of the deal of transferring the distribution rights from Paramount to Disney, the Paramount logo appears on the film, its promotion and its merchandise, as well as Paramount earning 8% of the film income. The Walt Disney Company is credited at the end of the film, however.

The Avengers as directed by Joss Whedon and stars Robert Downey Jr. (Iron Man), Chris Evans (Captain America), Mark Ruffalo (Hulk), Chris

Hemsworth (Thor), Scarlett Johansson (Black Widow), Jeremy Renner (Hawkeye), Tom Hiddleston (Loki), and Samuel L. Jackson (Nick Fury). The film was successful financially and critically and broke box-office records as the biggest weekend opening for a film and the fastest film to gross \$1 billion worldwide. The film is statistically the most successful film released by Walt Disney to date and it regarded by many as one of the greatest superhero films of all time. The film has been nominated for the Academy Award for Best Visual Effects.

b. Synopsis of The Avengers Film

Nick Fury, the director of the espionage agency known as S.H.I.E.L.D arrives at project P.E.G.A.S.U.S, a remote research facility, during an evacuation. His second-in-command, Maria Hill, explains that the Tesseract, a self-sustaining energy source of unknown potential, has activated and opened a portal through space, from which the exiled Asgardian prince Loki, steps through. Loki takes the Tesseract, and uses a scepter to control the minds of several S.H.I.E.L.D personnel including Agent Clint Barton, and physicist consultant Dr. Erik Selvig in order to aid in his getaway.

In response, Fury reactive The Avengers initiative. Agent Natasha Romanoff recruits Dr. Bruce Banner in India, while Agent Phill Coulson visits and requests that he reviews Selvig's research. Fury himself approaches Steve Rogers with an assignment to retrieve the Tesseract from Loki; Rogers is familiar with the Tesseract as it played a vital role in his World War II exploits.

Romanoff, Coulson, Rogers, and Banner meet on the S.H.I.E.L.D Hellicarrier before it goes airborne. Dr. Banner is escorted to his lab after a brief meeting with Fury; Banner has been consulted to trace the gamma signature that the Tesseract radiates. After spending some time tracking the whereabouts of the Tesseract on the Hellicarrier, a man of Loki's description is located in Europe.

Iron Man, Captain America, and Romanoff travel to Stuttgart, Germany to apprehend Loki, who, with the aid of mind-controlled Barton is stealing iridium needed to stabilize the Tesseract and demanding worship. After a battle with the heroes, Loki surrenders and is being returned to the Hellicarrier in the Quinjet. Thor, Loki's adopted brother and the Asgardian god of thunder, attempts to free Loki and reason with him. After a confrontation with Iron Man and Captain America, Thor accompanies them to imprison Loki on the Hellicarrier.

After Loki is put into the cell originally intended for Hulk, Thor reveals to the team that Loki is allied with the Chitauri, a powerful and technologically-advanced extraterrestrial race unknown to both Earth and Asgard. In return for winning him the Earth, Loki has promised them the Tesseract. Stark has Jarvis hack into the S.H.I.E.L.D database while he works with Dr. Banner. Rogers is less than thrilled at Stark's behavior and tells the two scientists to resume their work and investigates phase two, S.H.I.E.L.D's top secret weapons program. Romanoff speak one-on-one with Loki, and eventually discovers that his plans on using the Hulk as a means of dismembering the team.

After all this things come to light, The Avengers are divided over how to deal with Loki and the revelation that S.H.I.E.L.D plans to harness the Tesseract's

power to develop weapons. Fury admits that the events in New Mexico a year prior made S.H.I.E.L.D aware of other extraterrestrial races that may threaten Earth. Weapons develop from the Tesseract would from a means of deterrence. As the group argues, Barton and Loki's possessed agents attack the Hellicarrier, disabling its engines. As Iron Man and Captain America attempt to restart the damaged engines, Banner transforms into Hulk, despite Romanoff's effort to calm him, and runs among inside the ship, soon battling Thor.

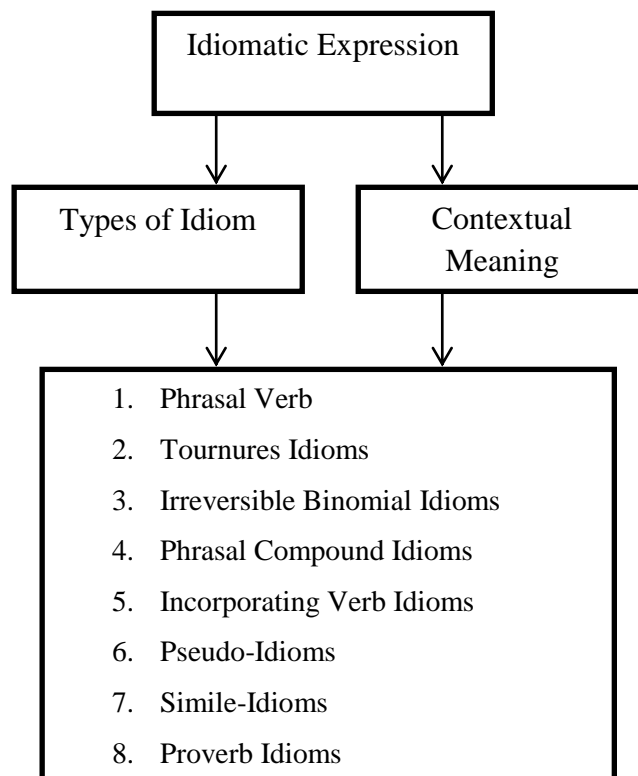
During a fight with Barton, Romanoff discovers that knocking him unconscious breaks Loki's mind control. Loki escapes his cell with help of possessed agent and traps Thor in the cell. Coulson confronts Loki in an attempt to rescue Thor, and Loki then stabs Coulson through his back with his staff before ejecting Thor from the ship. Fury confronts the expiring Coulson, who hopes his death can be used to motivate The Avengers into working as a team.

Stark and Rogers work out that Loki will orchestrate the alien invasion at Stark's New York-based home, Stark Tower, and that defeating them will not be enough for Loki he needs to overpower them in a public way so as to validate himself as ruler of Earth. Using a Tesseract-powered interdimensional generator Selvig has built, Loki opens a portal to the Chitauri and Leviathans descend. The Avengers keep their ground to hold off the invasion and evacuate civilians while the Hulk beats Loki into submission. Romanoff makes her way to Selvig's device, where Selvig, freed of Loki's control, reveals that Loki's staff can be used to close the portal.

Meanwhile, Fury's superiors attempt to end the invasion by launching a nuclear missile at Manhattan. Despite Agent Hill and Fury's orders not to fire, a rogue jet launches the missile at Manhattan. Iron Man intercepts it and takes it through the portal toward the Chitauri fleet before running out of power and plummeting back to Earth. The Hulk catches him as he falls. The Avengers then apprehend Loki, who is still weak from his encounter with the Hulk. News channels confirm the legitimacy of the extraterrestrial attack and some Americans regard The Avengers with praise and thanks while others call for their arrests. Thor escorts Loki and the Tesseract back to Asgard to take responsibility for his crimes. Fury notes that The Avengers will go their separate ways until such time as a new world-threatening menace emerges.

In the first post-credits scene, The Other tells his master that humans are not the "cowering wretches" they were promised and that attacking Earth again "would be court Death". His master, Thanos turns and smiles. In a second post-credits scene, The Avengers-gathered at a shawarma restaurant and looking a bit worse for the wear – eat in silence.

C. Conceptual Framework



This research uses descriptive qualitative method because the data of this research are in the form of words, phrases and clauses. This research aimed to describe the types of idiomatic expression and their contextual meaning. To collect the data, the researcher utilized some techniques, they are: choosing a film, watching The Avengers film, reading and understanding all The Avengers script.

To analyze the data the researcher employee four steps, they are: identifying the idioms, classify the idioms, finding the contextual meaning, and draw the conclusions according to result.

CHAPTER III

RESEARCH METHOD

A. Research Design

The design of this research was descriptive qualitative method. Qualitative method was used because the data of this research are in the form of words, phrases and clauses. Descriptive method was used to describe the findings of the research, which are the strategies used in analyzing the contextual meaning and the types of idiomatic expressions. In this research, the researcher only collected, classified and analyzed the data, and in the end, draw conclusion based on the data gathered.

To obtain the require data, one method was applied. The method from qualitative research used in this research was content analysis. Leedy and Ormord as cite in Williams (2007) states that content analysis is “a detailed and systematic examination of the contents of a particular body of materials for the purpose of identifying patterns, themes, or biases”. This method reviews forms of human communication including books, newspapers, films, etc. Since the data of the

research are idiomatic expressions found in film script, this method is considered appropriate for the aims and the nature of the research.

B. Object of the Research

The objects of this research are all the idiomatic expressions found in The Avengers film script. The Avengers is a film directed by Joss Whedon and released by Walt Disney Pictures.

C. Sampling Technique

The researcher was used total sampling technique. Total sampling technique is a method where all the data are used as the samples to generalize toward the population research (Surakhmad, 2004). All idiomatic expressions found in The Avengers film Script are the samples of this research.

D. Role of the Researcher

In this research, the researcher acted as the data collector and data analyzer. As the data collector, the researcher collected the data needed for the analysis, such as the idiomatic expressions in The Avengers film script. As a data analyzer, the researcher analyzed the types of idiomatic expressions and their contextual meaning.

E. Data Collection

According to Alwasilah (2002), data were commonly viewed as information used to decide and discuss object(s) of investigation. In qualitative research, there are three kinds of data collection: interview, observation, and document. So, for this research documents is a kind of data collection.

In this research the researcher will utilize some techniques of collecting the data, which are elaborate as follows:

1. Choosing a film.
2. Watching the original DVD of “The Avengers” several times to comprehend the whole stories.
3. Reading and understanding all The Avengers script.

F. Data Analysis

To analyze the data, the researcher employed four steps. The first step was identified the idioms that used in the film script, the second step was classified the idioms, and the third step was finding a contextual meaning of the idiomatic expressions, the fourth step was draw the conclusions according to result.

G. Research Instrument

The instrument of this research was The Avengers film script that consists of thirty one pages.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter consists of two sub chapter that answers the problems of the research in chapter one. There are two sub-chapters of this part, the first is findings and the second is discussion.

A. Findings

This sub-chapter presents about types of idioms and their contextual meaning that are found in The Avengers film script. Below are the brief explanations:

1. Types of Idiom

Table 4.1 Types of Idiom: Phrasal Verb Idiom

No.	Types of Idiom	Idiom
1.	Phrasal verb idioms	Shipped out
		Turned itself on
		Opens up

		Sitting up
		Get in
		Looks up
		Letting out
		Picks up
		Take off
		Turn off
		Blow out
		Wipe out
		Put you in
		Keep a close eye on things
		Set this things off
		Hold them off
		Still working on believing
		Step on us
		Eyes on everything

Table 4.2 Types of Idiom: Phrasal Compound Idiom

No.	Types of Idiom	Idiom
1.	Phrasal compound idioms	Close the line
		Living soul
		Waiting on the line

		Actress buddy
		Right push
		This goes critical
		Out of line
		Take a day

Table 4.3 Types of Idiom: Incorporating Verb Idioms

No.	Types of Idiom	Idiom
1.	Incorporating verb idioms	Buil-up
		Badass
		Hi-tech
		Dumbass
		Fuckin' tears
		Drive-thru
		Pent-up

Table 4.4 Types of Idiom: Simile-Idioms

No.	Types of Idiom	Idiom
1.	Simile-idioms	Like a bat from hell
		Like a gunslinger

		Like a boiling pot of water
		As the last memory kicks in
		Like a piece of rag doll

Table 4.5 Types of Idiom: Proverb Idioms

No.	Types of Idiom	Idiom
1.	Proverb idioms	Sign of hope
		Drop a hundred feet of rock on us
		An ant has no quarrel with a boot
		How I wanted evening to go
		Ten bucks says you're wrong
		Picked a hell of place
		Living anything to anyone
		Son of a gun!

2. Contextual Meaning

a. Phrasal verb idioms

1) Shipped out.

Text: Nick Fury “I need you to make sure that Phase 2 prototypes are shipped out”. Contextual meaning: *Shipped out* means that the prototypes have been sent.

2) Turned itself on

Text: Agent Maria Hill “It just turned itself on?”. Nick Fury “What are the energy levels now? Contextual meaning: *Turned itself on* means an energy that suddenly lights up on its own.

3) Opens up

Text: Natasha “You really think I’m pretty? Lucknov slowly walks over to a table filled with tools. He picks up a pair of pliers. Tall thug opens up her mouth wide open. Contextual meaning: *Opens up* means open her mouth widely.

4) Sitting up

Text: Fury is sitting up, pulling out the bullet, breathing heavily. Contextual meaning: *Sitting up* means that Fury keep watch for something dangerous.

5) Get in

Text: They get in, the cars roar out after them. Agent Hill puts herself at a distance. Contextual meaning: *Get in* means that they enter the room or something.

6) Looks up

Text: Fury's helicopter roars over Barton's truck. Loki looks up.

Contextual meaning: *Looks up* means Loki keep watching something around him.

7) Letting out

Text: He stands, breathing hard, letting out 70 years of over repressed feeling. Contextual meaning: *Letting out* means that spent 70 years to cover repressed feeling.

8) Picks up

Text: After taking a few breathers, Steve picks up another punching bag, which is laying next another dozen bags. Contextual meaning: *Picks up* means that he chose another punching bag.

9) Take off

Text: Agent Maria Hill "Sir, we have a bird motion! Anyone on the deck, we have a rogue bird! We need to shut it down! Repeat! Take off is not authorized! Contextual meaning: *Take off* means that an airplane prepares to leave the ground and fly.

10) Turn off

Text: Selvig "She's an energy source. If we turn off the power, she turns it back on. If she reaches peak level". Contextual meaning: *Turn off* means that an energy that can be switched off.

11) Blow out

Text: Clint Barton “Sir, Director Fury is stalling. This place is about to blow out. Contextual meaning: *Blow out* means that the place will explode.

12) Wipe out

Text: Natasha “This is the Tesseract. It has the potential energy to wipe out the planet”. She shows him a photo of the Tesseract on her cell phone. Banner takes a closer look. Contextual meaning: *Wipe out* means that the potential energy coming out of the earth.

13) Put you in

Text: Banner “He needs me in a cage?” Natasha “No one’s gonna put you in a....” Contextual meaning: *Put you in* means that no one’s gonna involve Banner.

14) Keep a close eye on things

Text: Nick Fury “I gave you this detail so you could keep a close eye on things”. Contextual meaning: *Keep a close eye on things* means that he gave an order to monitoring something.

15) Set this things off

Text: Nick Fury “Are you seeing anything that might set this things off?”. Contextual meaning: *Set this things off* means that set something up.

16) Hold them off

Text: Captain America (at Hawkeye) “You think you can hold them off?” Hawkeye “Captain. (pulls a trigger on his bow; a narrow is mechanically chosen) It would be my genuine pleasure.” Contextual meaning: *Hold them off* means that you think you can take them out.

17) Still working on believing

Text: Captain America “Stark, are you seeing this?” Tony “I’m seeing, still working on believing. Where’s Banner? Has he shown up yet?”

Contextual meaning: *Still working on believing* means that hopefully everything can be under control.

18) Step on us

Text: Nick Fury “You planning to step on us?” Contextual meaning: *Step on us* means that you plan to torture or destroy us.

19) Eyes on everything

Text: Captain America “Alright, listen up. Until we can close that portal up there, we’re gonna use containment. Barton, I want you on that roof, eyes on everything. Call out patterns and strays. Stark, you got the perimeter. Anything gets more than three blocks out, you turn it back or you turn it to ash.” Contextual meaning: *Eyes on everything* means that watching or monitoring everything.

b. Phrasal compound idioms

1) Close the line

Text: Jarvis “Sir, Agent Coulson of SHIELD is on the line.” Tony “I’m not in. I’m actually out.” Jarvis “Sir, I’m afraid he’s insisting.” Tony “Close the line Jarvis. I got a date.” Contextual meaning: *Close the line* means that Tony Stark told Jarvis to hanging up the phone and he don’t want to talk with Agent Coulson.

2) Living soul

Text: Nick Fury “Sound the general call. I want every living soul not working rescue looking for that brief case”. Contextual meaning: Every *living soul* means that Nick Fury wants everyone not working rescue looking for the brief case.

3) Waiting on the line

Text: Yeah, during all this Coulson still waiting on the line. Contextual meaning: *Waiting on the line* means that Coulson calling someone by a phone but the one who called by Coulson still busy with her business.

4) Actress buddy

Text: Banner “And your actress buddy, is she a spy too? Do they start that young?”. Contextual meaning: *Actress buddy* means that a child who acts as told by Natasha Romanoff.

5) Right push

Text: These people may be isolated, unbalanced even, but I believe with the right push they can be exactly what we need. Contextual meaning: *Right push* means positive motivation or good direction.

6) This goes critical

Text: Selvig “He’s right. The portal is collapsing in on itself. You got maybe two minutes before this goes critical.” Contextual meaning: *This goes critical* means that two minutes before the things get worse.

7) Out of line

Text: This is out of line, Director. You’re dealing with forces you can’t control. Contextual meaning: *Out of line* means those situations that are out of control.

8) Take a day

Text: Tony “Alright. Hey. Alright. Good job, guys. Let’s just not come in tomorrow. Let’s just take a day. Contextual meaning: *Take a day* means he wants a vacation for a day.

c. Incorporating verb idioms

1) Build-up

Text: Fury watches from below, a rapid build-up into what may be an implosion. Contextual meaning: *Build-up* means that make something or build something high.

2) Badass

Text: Standing a few yards from the landing pad, a fed in a suit with badass shades, peers at the helicopter as it lands. This is shield agent

Phil Coulson. Contextual meaning: *Badass* means that using something strange or bad.

3) Hi-tech

Text: Two shield scientists run over hi-tech devices to see if his vitals are up. And it seems Contextual meaning: *Hi-tech* means high technology devices.

4) Dumbass

Text: Banner is left standing there like a dumbass. Contextual meaning: *Dumbass* means standing there and looks foolish.

5) Fuckin' tears

Text: Steve opens his eyes and fuckin' tears the bag as the last memory kicks in. I don't think he can physically stop. Contextual meaning: *Fuckin' tears* means that he cried so hard.

6) Drive-thru

Text: What, did you stop for drive-thru? Swing up park, I'm gonna lay 'em out for you. Contextual meaning: *Drive-thru* means that did you stop for being a driver.

7) Pent-up

Text: Loki unleashing another pent-up rage and jealousy, Thor having no choice but to defend himself. Contextual meaning: *Pent-up* means another hidden rage and jealousy.

d. Simile-idioms

1) Like a bat from hell

Text: Agent Phill Coulson “No! Leave it! They run out like a bat from hell.” Contextual meaning: *Like a bat from hell* means that they run out of there in a hurry.

2) Like a gunslinger

Text: Loki “Freedom. Freedom is life’s great lie. Once you accept that in your heart. Like a gunslinger, Loki turns to face Selvig who’s standing behind him and places his spear against Selvig’s heart. Selvig’s eyes glow black”. Contextual meaning: *Like a gunslinger* means that Loki turns to something quickly.

3) Like a boiling pot of water

Text: The flaring rings and glow of the cube spout out brighter and louder, like a boiling pot of water. Contextual meaning: *Like a boiling pot of water* means something that will explode.

4) As the last memory kicks in

Text: Steve opens his eyes and fuckin’ tears the bag as the last memory kicks in. Contextual meaning: *As the last memory kicks in* means the last memories that come back to mind and make him feel so sad.

5) Like a piece of rag doll

Text: Agent Phill Coulson “No! Leave it! They run out like a bat from hell.” Contextual meaning: *Like a bat from hell* means that they run out of there in a hurry.

e. Proverb idioms

1) Sign of hope

Text: Agent Phill Coulson “What do we do? Fury stands there. Thinking. He looks up. On his face is sign of hope. Contextual meaning: *Sign of hope* means that his face indicates there is a hope.

2) Drop a hundred feet of rock on us

Text: Clint Barton “Sir, Director Fury is stalling. This place is about to blow out. Drop a hundred feet of rock on us. He means to bury us.” Contextual meaning: *Drop a hundred feet of rock on us* means they will destroy.

3) An ant has no quarrel with a boot

Text: Nick Fury “We has no quarrel with your people.” Loki “An ant has no quarrel with a boot.” Contextual meaning: *An ant has no quarrel with a boot* means a statement that emphasize that they are not equal.

4) How a wanted the evening to go

Text: This is not how I wanted evening to go. Contextual meaning: *How I wanted evening to go* means this is not what he wants or not as he had anticipated.

5) Ten bucks says you're wrong

Text: Nick Fury “Ten bucks says you're wrong. There's a debriefing package waiting for you back at your apartment. Contextual meaning: Ten bucks says you're wrong means that you're really wrong.

6) Picked a hell of place

Text: Natasha “You know, for a man who’s supposed to be avoiding stress, you picked a hell of a place to settle.” Contextual meaning: *Picked a hell of a place* means you choose an unworthy place.

7) Leaving anything to anyone

Text: World Security Council #1 “We’re running the world’s greatest covert security network and you’re gonna leave the fate of human race to a handful of freaks. Nick Fury “I’m not leaving anything to anyone. We need a response team. Contextual meaning: *Leaving anything to anyone* means everything is precious and he does not want to lose it.

8) Son of a gun!

Text: Without hesitating, Black Widow pulls the scepter out, the Tesseract turns off its energy beam. The portal quickly closes. A small figure is hurled backwards into the open now closed portal. Iron Man, plummeting to the earth. Captain America “Son of a gun!” Contextual meaning: *Son of a gun* means he is strong.

B. Discussion

As explained before, based on Makkai as cited in Mustonen (2010), there are eight types of idioms. From those types, in “The Avengers” film script is found the types of idiom as follows: there are 19 idiomatic expressions of phrasal verb idioms, 0 idiomatic expressions of tournares idioms, 0 idiomatic expressions of irreversible binomial idioms, 8 idiomatic expressions of phrasal compound

idioms, 7 idiomatic expressions of incorporating verb idioms, 0 idiomatic expressions of pseudo-idioms, 5 idiomatic expressions of simile-idioms, 8 idiomatic expression of proverb idioms.

The most idiom found in The Avengers film script is phrasal verb idioms, i.e. there are nineteen idiomatic expressions. There are some idioms that are not found in the script, i.e. tournures idioms, irreversible binomial idioms, and pseudo-idioms. These three idioms are not found because an idiom may have no equivalence in target language. Some idioms are bound to culture that do not exist in the other places with different language. An idiom may have a similar counterpart in target language, but its context of use may differ. Therefore, an idiom may be used in the source text both its literal and idiomatic senses at the same time. The very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in the source and target language.

Therefore, in learning English language the learners must enrich their knowledge about idiomatic expressions because they are frequently used in everyday speech by the native speakers, either spoken or written. Moreover, they can also learn idiomatic expressions by studying it alone. Therefore, the learners can learn idiomatic expressions through some ways in many English sources, for instance reading a novel, listening to the music, watching the television, and so on.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter is the last chapter for this research. Related to the findings and analysis as presented in chapter IV, there are some important points. They are presented through the following conclusions and suggestions.

A. Conclusion

The conclusions of this research related to the statement of the research problems and the objectives of this research. They are describing the types of idiom and the contextual meaning of idiomatic expressions. The first objective of this research is to analyze the types of idiom entitled “The Avengers”. Here, the researcher found out 47 idiomatic expressions that are in the film script.

Based on Makkai as cited in Mustonen (2010), there are eight types of idiom either it is phrasal verb idiom, tournures idioms, irreversible binomial idioms, phrasal compound idioms, incorporating verb idioms, pseudo-idioms, simile-idioms, and proverb idioms. From those types, in “The Avengers” film script is found the types of idiom as follows: there are 19 idiomatic expressions of phrasal verb idioms, 0 idiomatic expressions of tournures idioms, 0 idiomatic expressions of irreversible binomial idioms, 8 idiomatic expressions of phrasal compound idioms, 7 idiomatic expressions of incorporating verb idioms, 0 idiomatic expressions of pseudo-idioms, 5 idiomatic expressions of simile-idioms, 8 idiomatic expressions of proverb idioms. All of them are found out to know their contextual meaning based on the context of sentence in the film script.

B. Suggestion

After finishing this research, in this part stated several points that could be used as recommendation, as followed;

1. In this research, the researcher found out 47 idiomatic expressions in “The Avengers” film script. As mentioned in previous chapters, this research is analyzed the script with total sampling technique. So, it can be said that watching a film is a way in learning idiomatic expressions. In this way, the English language learners should not be ignoring the special feature of language called idiomatic expressions. To translate the meaning of idiomatic expression, the English learners do not only translate idiomatic expressions by looking at dictionary but also the English learners have to

see their meaning in the context of sentence contained idiomatic expressions.

2. In the teaching learning process, the teachers should familiarize their students with idiomatic expressions comprehensively. In this case, the teacher can provide their students with practices in order to allow them dealing with idiomatic expressions since it will help the students to improve their knowledge about idiomatic expressions. In addition, giving special subjects of idiomatic expressions to the students can comprehend to interpret idiomatic expressions appropriately. This is caused idiomatic expressions have their own meaning which cannot be translated literally.
3. Then, as the students who learn English language must enrich their knowledge about idiomatic expressions because they are frequently used in everyday speech by the native speakers, either spoken or written. Moreover, they can also learn idiomatic expressions by studying it alone. Therefore, the students can learn idiomatic expressions through some ways in many English sources, for instance reading a novel, listening to the music, watching the television, and so on.

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CURRICULUM VITAE



AndiDwiAhyuni is the second child of AndiAkhmadMulyadi and Ade Syamsiah. She was born on July 5th 1995 in Bulukumba. Her hobby is watching a lot of movies. She has one sister. She is AndiIndriyana Mus. She lives in Makassar.

She registered at SDN286 Mallombong, Herlangin 2001 and finished her study in 2007, she registered at SMPN 20 Bulukumba in 2007 and finished in 2010, and she registered at SMAN 5 Bulukumbain 2010 and finished in 2013. Then, in 2013 she registered as one of the students of Muhammadiyah University of Makassar in English Education Department. During her study in Muhammadiyah University of Makassar, she joined on HizbulWathan. HizbulWathan is an Islamic scout organization in Muhammadiyah University of Makassar.

APPENDIX I



Retrieved from <http://www.dailywaffle.co.uk/wp-content/uploads/2012/05/Avengers.jpg>

FILM SCRIPT THE AVENGERS

Retrieved from [Http://www.imsdb.com/scripts/Avengers,-The-\(2012\).html](Http://www.imsdb.com/scripts/Avengers,-The-(2012).html)

Written by
Joss Whedon

"And there came a day, a day unlike any other, when Earth's mightiest heroes and heroines found themselves united against a common threat. On that day, the Avengers were born--to fight the foes no single superhero could withstand! Through the years, their roster has prospered, changing many times, but their glory has never been denied! Heed the call, then--for now, the Avengers Assemble!"

BURNING BLUE FLAMES. A smoky cube shape emerges - THE TESSERACT.

Filling the screen with BLACKNESS.

CUT TO:

EXT. THRONE ROOM, SPACE NIGHT Kneeling behind a THRONE, a CLOTHED, ARMORED FIGURE known as THE OTHER, bows.

THE OTHER (V.O.) The Tesseract has awakened. It is on a little world. A human world. They would wield its power.

CUT TO:

THE OTHER faces a HORNED SHAPED SHADOW. LOKI. Loki is handed the CHITAUURI SCEPTER, a long golden handle, fitted with a blue gem encircled with silver blades.

THE OTHER (V.O.)

But our ally knows its workings as they never will. He is ready to lead. And our force, our Chitauri, will follow. HIGH WIDE ON: TENS OF THOUSANDS of CHITAUURI stand ready in a seething mass of neat rows and columns....the ground simply **QUAKES**.

THE OTHER (V.O.) The world will be his. The universe yours. And the humans, what can they do but burn?

CUT TO:

EXT. S.H.I.E.L.D. PROJECT P.E.G.A.S.U.S FACILITY NIGHT

Out in the NEW MEXICO desert, a remote research facility is in a state of panic. It's an evacuation. A SWOOPING helicopter flies in.

CHAOS. Men in suits run around like in the typical 'we have to leave' fashion. Soldiers on foot jump onto Humvees, accelerating the hell out of there. A VOICE bellows from hidden loudspeakers.

EXT. HELICOPTER PAD CONTINUOUS

Standing a few yards from the landing pad, A Fed in a suit with badass shades, peers at the helicopter as it lands. This is shield agent Phil Coulson.

Walking out of the helicopter is SHIELD AGENT MARIA HILL, SEXY, FIERCE AND DETERMINED. Following her, SHIELD DIRECTOR NICK FURY climbs out. Hill and Fury approach Agent Coulson.

NICK FURY How bad is it?

AGENT PHIL COULSON That's the problem, sir. We don't know.

INT. FACILITY FLOOR NIGHT

Agent Coulson leads Hill and Fury through the radiation section of the facility. Hundreds of technicians and other staff run around, taking only the essentials.

AGENT PHIL COULSON Dr. Selvig read an energy surge from the Tesseract four hours ago.

NICK FURY NASA didn't authorize Selvig to test phase.

AGENT PHIL COULSON He wasn't testing it, he wasn't even in the room. Spontaneous advancement.

AGENT MARIA HILL It just turned itself on?

NICK FURY What are the energy levels now?

AGENT PHIL COULSONClimbing. When Selvig couldn't shut it down, we ordered the evac.

NICK FURYHow long to get everyone out?

AGENT PHIL COULSONCampus should be clear in the next half hour.

NICK FURYDo better.

CONTINUOUSLY HEADING DOWN TO RADIATION FACILITY FLOOR

AGENT MARIA HILLSir, evacuation may be futile.

NICK FURYWe should tell them to go back to sleep?

AGENT MARIA HILLIf we can't control the Tesseract's energy, there may not be a minimum safe distance.

NICK FURYI need you to make sure that Phase 2 prototypes are shipped out.

AGENT MARIA HILLSir, is that really a priority right now?

NICK FURYUntil such time as the world ends, we will act as though it intends to spin on. Clear out the tech below. Every piece of PHASE 2 on a truck and gone.

AGENT MARIA HILLYes, sir. (to standing agents) With me.

INT. NASA SPACE RADIATION FACILITY, VACUUM CHAMBER
CONTINUOUS

Fury enters the lab facility where the Tesseract is being held by a COMPACT MUON SOLENOID COIL CHAMBER.

NICK FURYTalk to me, doctor.

DR. ERIK SELVIG emerges from behind the CMS machine, concerned. The Tesseract is glowing unusually brighter and flare rings shoot out at random.

SELVIGDirector.

NICK FURYIs there anything we know for certain?

SELVIGTesseract is misbehaving.

NICK FURYIs that supposed to be funny?

SELVIGNo, it's not funny at all. The

Tesseract is not only active, she's... misbehaving.

NICK FURYHow soon until you pull the plug?

SELVIGShe's an energy source. If we turn off the power, she turns it back on. If she reaches peak level...

NICK FURYWe've prepared for this, doctor. Harnessing energy from space.

SELVIGWe don't have the harness. Our calculations are far from complete. Now she's throwing off interference, radiation. Nothing harmful, low level of gamma radiation.

NICK FURYThat can be harmful. Where's Barton?

SELVIGThe Hawk? Up in his nest, as usual. We see CLINT BARTON, dressed in black tactical gear, is up on the railings watching them below, Fury calls Barton on his earpiece.

NICK FURYAgent Barton, report.

BARTON rappels down from the catwalk. Walks up to Fury. They both walk around the facility in a discreet manner.

NICK FURY*I gave you this detail so you could keep a close eye on things.*

CLINT BARTONWell, I see better from a distance.

NICK FURY*Are you seeing anything that might set this thing off?*

NASA SCIENTIST (TO SELVIG)Doctor, it's spiking again.

CLINT BARTONNo one's come or gone. It's oven is clean. No contacts, no I.M.'s. If there was any tampering, sir, it wasn't at this end.

NICK FURYAt this end?

CLINT BARTONYeah, the cube is a doorway to the other end of space, right? The doors open from both sides.

DR. SELVIG clacks away at the keyboard and sees on the monitoring his worst nightmares. Suddenly- the Tesseract thunders and shakes the entire facility. Big enough where both Agents Hill and Coulson can feel and they're at different ends of the facility. The flaring rings and glow of the cube spout out brighter and louder, like a boiling pot of water. The Tesseract's energy builds up into a BEAM much like the Bifrost Bridge, which HITS at the end of a platform that is wired to the CMS device. The great maelstrom beam fires the tesseract energy, the beam then forms a vortex, which then opens up a portal. A black hole is created. From the portal, the blackness of space, beautiful and mysterious, strewn with a billion stars appears and a GUST of blue energy clouds fill the room, blinding everyone. The Tesseract's energy forms into a cloud that reaches to the top of the facility's vacuum chamber ceiling. It's abnormally quiet. Then... heavy breathing is heard from the platform. SHIELD GUARDS slowly approach, weapons in hands. A figure is kneeling on the platform, smoke coming off it. It's LOKI. Smiling in his mischievous manner, he raises his head. The smile dies down. He looks deep into the eyes of Fury, Barton and Selvig. He stands up, holding the scepter.

NICK FURYSir, please put down the spear!

Loki looks at his spear then suddenly points it at where Fury and Barton are standing and shoots out a blue exploding light towards them. Barton tackles Fury and they both barely miss Loki's fired shot. ALL HELL BREAKS. Machine gun fire is shot at Loki, but

the bullets bounce off him like a boss. Loki jumps high from the platform and ATTACKS those firing at him. In the blink of an eye, Loki takes down several guards with his KNIVES and ENERGY BLASTS from the scepter. He stops and waits to see who will attack him next. Honestly, the whole lab has almost gone to shit. Barton tries to stand up. Loki quickly walks towards him. Barton raises his gun, but Loki grabs Barton's hand.

LOKI You have heart.

Loki points the head of his spear at Barton's head. Barton's eyes suddenly glow BLACK. The ability to control Barton's mind is now in Loki's hand. Barton puts his piece away and stands straight. As Loki is busy using his abilities to control the minds of several S.H.I.E.L.D. personnel, Fury takes the Tesseract, placing it back into its case and tries to leave the lab. Then...

LOKI Please don't. I still need that.

NICK FURY (TURNING) This doesn't have to get any messier.

LOKI Of course it does. I've come too far for anything else. I am Loki of Asgard, and I am burdened with glorious purpose.

SELVIG Loki? Brother of Thor?

NICK FURY We have no quarrel with your people.

LOKI An ant has no quarrel with a boot.

NICK FURY You planning to step on us?

LOKI I come with glad tidings, of a world made free.

NICK FURY Free from what?

LOKI Freedom. Freedom is life's great lie. Once you accept that, in your heart... Like a gunslinger, Loki turns to face Selvig who's standing behind him and places his spear against Selvig's heart. Selvig's eyes glow black.

LOKI You will know peace.

NICK FURY Yeah, you say peace, I kind of think you mean the other thing. From the vacuum chamber ceiling, Tesseract's energy cloud RAPIDLY builds into what may be an implosion.

CLINT BARTON Sir, Director Fury is stalling. This place is about to blow out. Drop a hundred feet of rock on us. He means to bury us.

NICK FURY Like The Pharaohs of Odin.

SELVIG He's right. The portal is collapsing in on itself. You got maybe two minutes before this goes critical.

LOKI Well, then...

Loki, looking at Barton, who doesn't even hesitate, SHOOTS FURY WHO FALLS TO THE GROUND. Barton grabs the case containing the Tesseract and leaves the lab with Loki, Selvig and the other S.H.I.E.L.D personnel Loki is controlling.

INT. P.E.G.A.S.U.S BUNKER, ENTRANCE OF EXITING TUNNEL NIGHT

Loki, Barton, Selvig and the other S.H.I.E.L.D personnel are in the parking lot of the facility, quickly gathering certain weapons. Agent Hill watches in confusion, referring to Loki.

CLINT BARTON (pointing to the Loki team) Need these vehicles.

AGENT MARIA HILL Who's that?

CLINT BARTON He didn't tell me. Agent Hill looks suspiciously at them as they get into the truck and turns to leave, as she's walking away...

NICK FURY (through the walkie-talkie) Hill, do you copy?! Loki and Barton SHARPLY look at Agent Hill.

BACK AT THE LAB Fury is sitting up, pulling out the bullet, breathing heavily.

NICK FURY Barton is...

INT. P.E.G.A.S.U.S BUNKER NIGHT Suddenly, Hill turns to SHOOT AT BARTON, but Barton is already POINTING HIS GUN at her and starts SHOOTING, he moves the driver's seat of the truck and DRIVES OFF as Hill keeps shooting.

BACK AT THE LAB Fury is holding his side, running.

NICK FURY He's got the Tesseract! Track it down! The energy is really brewing a fucking shit storm from the vacuum chamber ceiling.

INT. P.E.G.A.S.U.S BUNKER/TUNNEL NIGHT Agent Hill SLIPS into a JEEP and follows after Barton's truck. Loki's trucks SCREECH across the tunnel. Several SHIELD trucks pull up to them. A drive-by shooting ensues. Loki, who stands on top of the bed of the truck, uses his scepter and EMITS energy blasts, flipping over SHIELD trucks. They get in, the cars roar out after them. Agent Hill puts herself at a distance.

INT. FACILITY FLOOR NIGHT Fury races out of the hallway, avoiding falling pipes. The entire facility is now in a full earthquake.

INT. FACILITY FLOOR, ELSEWHERE CONTINUOUS Agent Coulson and several SHIELD agents fall down the steps, dropping SILVER CASES of information. They attempt to grab them, but...

AGENT PHIL COULSON No! Leave it! They run out of there like a bat from hell.

INT. P.E.G.A.S.U.S TUNNEL NIGHT Agent Hill's JEEP ROARS out of a side of Barton's truck and pulls up alongside them on the left. She goes way ahead and pulls her

brake, swerving into a 360, facing Barton's truck and driving in reverse. Barton's ARMS reach out the open window and OPENS FIRE. Agent Hill figures `fuck it' and SHOOTS her windshield OPENING FIRE on Barton.

EXT. VAN NIGHT Agent Coulson jumps into a SHIELD VAN. On his walkie:

AGENT PHIL COULSON You're clear, sir! You need to go!

EXT. HELICOPTER PAD CONTINUOUS Fury BOLTS out of the facility and jumps into a helicopter. The surface of the pad gives way, PLUNGING the helicopter through the surface. But Fury's chopper BARELY makes it out.

INT. P.E.G.A.S.U.S TUNNEL NIGHT Still in a chase and drive-by sequence, Barton's pushes the pedal harder, which causes Agent Hill's JEEP to WOBBLE out and put her back behind.

INT. RADIATION FACILITY, VACUUM CHAMBER NIGHT The Tesseract's energy cloud now SHRINKS into a SMALL BALL OF WHITE LIGHT. Then... **A CLOUD OF BLUE LIGHT CONSUMES THE ENTIRE FACILITY AND PARTS OF THE DESERT.** Fury watches from below, a rapid build-up into what may be an implosion. Several miles away, Agent Coulson's van feels a JOLT of the Tesseract's BLASTWAVE. THE ENTIRE FACILITY

SWALLOWS INTO ITSELF-- A TERRIFYING, UNIMAGINABLE IMPLOSION.

INT. P.E.G.A.S.U.S TUNNEL NIGHT The BLASTWAVE of the Tesseract causes the tunnel to cave in. Like an ocean wave, blinding crumbles of falling rock, fall onto Agent Hill's JEEP, leaving her NEARLY trapped under this blanket of rock. On the Barton's truck, they escape the tunnel and drive into the desert landscape. Fury's helicopter roars over Barton's truck. Loki looks up. From the chopper's door, it slides open and Fury stands there, holding a gun, SHOOTING at Barton's, giving an honoring image of

JULES WINNFIELD. Loki looks at Fury and in a fit of RAGE, points his scepter SHOTS OUT THE BLUE LIGHT. The chopper CATCHES on fire, GOING DOWN in a FIERY BALL. Fury, like the boss he is, JUMPS OUT and touches down onto the desert floor. The chopper BARRELS along the ground. Fury, coming back to his senses, FIRES at Loki, but they're too far and too late. Loki looks back, smiling. Fury stands there, MIND REELING. Then...

AGENT PHIL COULSON (WALKIE TALKIE) Director? Director Fury, do you copy?

NICK FURY The Tesseract is with the hostile force. I have men down. Hill?

INT. P.E.G.A.S.U.S TUNNEL NIGHT Agent Hill climbs out her JEEP, which is sandwiched in, but luckily, not her.

AGENT MARIA HILL A lot of men still under, don't know how many survivors.

EXT. DESERT NIGHT

NICK FURY Sound the general call. I want every living soul not working rescue looking for that brief case.

AGENT MARIA HILL (WALKIE TALKIE) Roger that.

NICK FURY Coulson, get back to base. This is a LEVEL SEVEN. As of right now, we are at war. A beat.

AGENT PHIL COULSON (WALKIE TALKIE) What do we do? Fury stands there. Thinking. He looks up. On his face is sign of hope.

THE AVENGER EXT. RUSSIA, SOLENSKI PLAZA, 3RD FLOOR NIGHT

Out in the outskirts, near a railroad, a still in construction building is being occupied by GEORGI LUCHKOV, a LARGE, RUSSIAN GENERAL along with his THUGS. TALL THUG is in the middle of a brutal beating on NATASHA ROMANOFF, a SLEWING, FOXY, UNBELIEVABLY SEXY SPY. He BACKHANDS NATASHA'S face. She feels the pain, but does not breakdown. LUCHKOV, smiling, walks up to her. Dialogue is in RUSSIAN.

LUCHKOV This is not how I wanted the evening to go.

NATASHA I know how you wanted this evening to go. Believe me, this is better.

LUCHKOV I'd like to know why they sent you to carry out a carrier, a stained glass and other random items. TALL THUG rocks her chair back, balancing her off the edge of an open floor. Natasha is now scared.

NATASHA I thought General Soholob was in charge of the export business.

LUCHKOV Soholob? Your reputation is quite a progression. THE FAMOUS BLACK WIDOW. Nothing but a pretty face.

NATASHA You really think I'm pretty? LUCHKOV slowly walks over to a table filled with tools. He picks up a pair of pliers. Tall thug opens up her mouth wide open.

LUCHKOV We do not need the Lermontov to transfer the tanks. Tell him, well,...

(IN ENGLISH) You may have to write it down. Suddenly, WEASEL THUG'S cell rings. Confused, he answers.

WEASEL THUG Ya? (looks at LUCHKOV) It's for you. LUCHKOV takes the phone, pissed.

LUCHKOV Who the hell is...

AGENT PHIL COULSONYou're at 114 Solenski Plaza, 3rd floor.We have an F22 exactly 8 miles out. Putthe woman on the phone or I will blowup the block before you can make thelobby.HOLY SHIT. LUCHKOV places the cell phone against Natasha's earseeing how she's tied to a chair with her hands tied behind herback.

AGENT PHIL COULSONWe need you to come in.

NATASHAAre you kidding? I'm working!

AGENT PHIL COULSONThis takes precedence.

NATASHAI'm in the middle of an interrogationand this moron is giving me everything.

LUCHKOVI don't give everything.Natasha gives him a look.

NATASHALook, you can't pull me out of thisright now.

AGENT PHIL COULSONNatasha. Barton's been compromised.A beat.

NATASHALet me put you on hold.She nods to LUCHKOV. As Luchkov comes to take the phone off her,Natasha HITS him with her leg and HEADBUUTS him. Like a spider,she stands up elegantly and starts ATTACKING TALL THUG byKICKBOXING him in the face.Still tied, she ROLLS over WEASELLY THUG after she trips him.She then STOMPS on TALL THUG foot with peg of the chair, then

KNOCKS HIM OUT WITH HER HEAD. Yeah, during all this Coulson is still waiting on the line. Shethen FLIPS over and FALLS down hard on WEASELLY THUG, BREAKINGTHE CHAIR. She sees TALL THUG stand.Giving her momentum, she runs at him DROP KICKING him, FALLSDOWN and FLIPS right back up and WRAPS HER LEGS AROUND HIS NECK

AND KNOCKS HIM OUT COLD.She grabs LUCHKOV, wraps his leg around with a hanging chain anddrops him down the open floor, dangling. She picks up the phoneand her heels, like a boss.

NATASHAWhere's Barton now?

AGENT PHIL COULSONWe don't know.

NATASHABut he's alive.

AGENT PHIL COULSONWe thinks so. I'll brief you oneverything when you get back. Butfirst, we need you to talk to the bigguy.

NATASHACoulson, you know that Stark trusts meabout as far as he can throw me.

AGENT PHIL COULSONNo, I've got Stark. You get the bigguy.

NATASHABozhemoi.

EXT. INDIAN SLUM NIGHTA LITTLE GIRL runs through the crowd, trying to force a waythrough.

INT. SHACK NIGHT A tiny shack. The LITTLE GIRL runs up the steps, only to be stopped by an attending woman. Then, the LITTLE GIRL spots him. BRUCE BANNER, their LOCAL doctor.

ATTENDING WOMAN What are you doing here?! Get out! You shouldn't be here!

LITTLE GIRL I have to see the doctor! It's my father!

BANNER Calm down. What's wrong?

LITTLE GIRL My father... Banner looks behind him seeing how the girl is staring at a few people, lying down, looking very sick.

BANNER Is he like them? The LITTLE GIRL holds out all the money she has in the world.

LITTLE GIRL Please.

EXT. SLUMS CONTINUOUS Banner and the LITTLE GIRL hastily run nearly to the edge of town. The LITTLE GIRL gets ahead of herself. Banner spots local government car, he turns around, blocking any view of him.

EXT/INT. LITTLE GIRL'S SHACK NIGHT Banner quickly follows the LITTLE GIRL inside her house. As he walks in, the little girl escapes through the window. **Banner is left standing there like a dumbass.**

BANNER Should have got paid up front, Banner. Natasha then appears from behind the curtains. Banner turns around, quietly.

NATASHA You know, for a man who's supposed to be avoiding stress, you picked a hell of a place to settle.

BANNER Avoiding stress isn't the secret.

NATASHA Then, what is it? Yoga?

BANNER You brought me to the edge of the city, smart. I uh... assume the whole place is surrounded?

NATASHA Just you and me.

BANNER And your actress buddy, is she a spy too? Do they start that young?

NATASHA I did.

BANNER Who are you?

NATASHA Natasha Romanoff.

BANNER Are you here to kill me, Miss Romanoff? Because that's not gonna work out for everyone.

NATASHA No. No. Of course not. I'm here on behalf of SHIELD.

BANNER SHIELD. How did they find me?

NATASHAWe never lost you, doctor. We've kept our distance, even helped keep some other interested parties off your scent.

BANNERWhy?

NATASHANick Fury seems to trust you. But now I need you to come in.

BANNERWhat if I said no?

NATASHAI'll persuade you.

BANNERAnd what if the... other guy says no?

NATASHAYou've been more than a year without an incident. I don't think you want a break that streak.

BANNERI don't always get what I want.

NATASHADoctor, we're facing a potential global catastrophe.

BANNERWell, those I actively try to avoid.

NATASHAThis is the Tesseract. It has the potential energy to wipe out the planet. She shows him a photo of the Tesseract on her cell phone. Banner takes a closer look.

BANNERWhat does Fury want me to do? Swallow it?

NATASHAWell, he wants you to find it. It's been taken. It emits a gamma signature that's too weak for us to trace. There's no one that knows gamma radiation like you do. If there was, that's where I'd be.

BANNERSo Fury isn't after the monster?

NATASHANot that he's told me.

BANNERAnd he tells you everything?

NATASHATalk to Fury, he needs you on this.

BANNERHe needs me in a cage?

NATASHANo one's gonna put you in a...

BANNERStop lying to me! The thunderous tone in his voice makes Natasha quickly grab her gun and point it at him, but something is now OFF in the atmosphere. Banner stands straight up, smiling.

BANNERI'm sorry, that was mean. I just wanted to see what you'd do. Why don't we do this the easy way, where you don't use that, and the other guy doesn't make a mess? Okay? Natasha... Natasha, still wary, doesn't lower her gun. She lowers her gun and speaks into her earpiece.

NATASHAStand down. We're good here.

EXT. OUTSIDE THE LITTLE GIRL'S SHACK NIGHT Amazingly, dozens of shield agents are surrounding the shack outside.

INT. LITTLE GIRL'S SHACK NIGHTBanner looks at Natasha, charming a smile at her.

BANNERJust you and me?

Natasha fidgets now that she exposed her guard down.

INT. SHIELD ANALYTICAL ROOM NIGHTFury is facing several LARGE MONITORS as he as a conference withmembers of the WORLD SECURITY COUNCIL.

WORLD SECURITY COUNCIL #1This is out of line, Director. You'redealing with forces you can't control.

NICK FURYYou ever been in a war, Councilman? Ina firefight? Did you feel anoverabundance of control?

WORLD SECURITY COUNCIL #1You saying that this Asgard hasdeclared war on our planet?

NICK FURYNot Asgard. Loki.

WORLD SECURITY COUNCIL #2He can't be working alone. What aboutthe other one? His brother.

NICK FURYOur intelligence says, Thor is not ahostile. But he's worlds away, we can'tdepend on him to help. It's up to us.

WORLD SECURITY COUNCIL #1Which is why you should be focusing onphase 2, it was designed for exactly...

NICK FURYPHASE 2 isn't ready, our enemy is. Weneed a response team.

WORLD SECURITY COUNCIL #1The Avengers Initiative was shut down.

NICK FURYThis isn't about The Avengers.

WORLD SECURITY COUNCIL #1We're running the world's greatestcovert security network and you'regonna leave the fate of human race to ahandful of freaks.

NICK FURYI'm not leaving anything to anyone. Weneed a response team. These peoplemaybe isolated, unbalanced even, but Ibelieve with the right push they can beexactly what we need.

WORLD SECURITY COUNCIL #2You believe?

WORLD SECURITY COUNCIL #1War isn't won by sentiment, Director.

NICK FURYNo, it's won by soldiers.

INT. BROOKLYN GYM NIGHTSomewhere in an old, almost WWII-esque boxing gym, STEVE ROGERS,a man out of time, THE FIRST AVENGER, FUCKIN'

CAPTAIN AMERICA is PUMMELING a punching bag. With every swing, it's like a memory he's trying to fight off and repress.

EXT. HYDRA BASE DAY (FLASHBACK) Captain America is running through the forest, dodging mortars, gunfire and the Tesseract's energy firearms.

STEVE (V.O.) There's not enough time! I gotta put her in the water!

INT. BROOKLYN GYM NIGHT Steve's rage keeps building as he punches the bag. It gets harder...

INT. HORTEN H.XVIII, RED SKULL'S SHIP DAY (FLASHBACK) Steve places his COMPASS with an image of PEGGY CARTER. The time is here for him to crash the plane.

INT. BROOKLYN GYM NIGHT Steve closes his eyes. Goes at the bag harder.

PEGGY (V.O.) You won't be alone.

INT. HORTEN H.XVIII, RED SKULL'S SHIP DAY (FLASHBACK) the red skull picks up the tesseract.

INT. BROOKLYN GYM NIGHT Steve opens his eyes and fuckin' tears the bag as the last memory kicks in. I don't think he can physically stop...

SHIELD SCIENTIST (V.O.) Oh my god!

INT. PROJECT P.E.G.A.S.U.S, ANTARCTICA DAY (FLASHBACK) A half frozen Steve Roger is lying down on a medical slab. Two shield scientists run over hi-tech devices to see if his vitals are up. And it seems...

SHIELD SCIENTIST This guy is still alive!

INT. BROOKLYN GYM NIGHT Steve fucking tears the bag open, off its chain, spilling out the sand. He stands, breathing hard, letting out 70 years of over repressed feeling. After taking a few breathers, Steve picks up another punching bag, which is laying next another dozen bags. He hooks the bag up and starts punching again. Fury walks in.

NICK FURY Trouble sleeping?

STEVE I slept for seventy years, sir. I think I've had my fill.

NICK FURY Then you should be out, celebrating, seeing the world. Steve stops punching and walks over to the bench, unraveling the tape off his hands. He sits down.

STEVE I went under, the world was at war, I wake up, they say we won. They didn't say what we lost.

NICK FURY We've made some mistakes along the way. Some very recently.

STEVE You here with a mission, sir?

NICK FURY I am.

STEVE Trying to get me back in the world?

NICK FURY Trying to save it. Fury hands Steve a file on the Tesseract, along with other files on HYDRA'S projects.

STEVE Hydra's secret weapon.

NICK FURY Howard Stark fished that out of the ocean when he was looking for you. He thought what we think, the Tesseract could be the key to unlimited sustainable energy. That's something the world sorely needs.

STEVE Who took it from you?

NICK FURY He's called Loki. He's not from around here. There's a lot we'll have to bring you up to speed on if you're in. The world has gotten even stranger than you already know.

STEVE At this point, I doubt anything would surprise me.

NICK FURY Ten bucks says you're wrong. There's a debriefing package waiting for you back at your apartment. Steve turns and picks up a punching bag. Starts walking out of the gym.

NICK FURY Is there anything you can tell us about the Tesseract that we ought to know now?

STEVE You should have left it in the ocean.

INT. OCEAN NIGHT Out in the Atlantic Ocean, Tony Stark, in his Iron Man suit, is cutting a pipeline transport with a laser cutter coming from his hand. He then places a STARK ENERGY REACTOR. It lights up. Iron Man rockets out of the water and flies towards STARK TOWER.

TONY You're good on this end. The rest is up to you.

PEPPER POTTS (on the other line) You disconnected the transition lines? Are we off the grid?

INSIDE THE SUIT -- PEPPER APPEARS ON HIS HUD MONITOR.

TONY Stark Tower is about to become a beacon of self-sustaining clean energy.

PEPPER Wow. So maybe our reactor takes over and it actually works?

TONY I assume. Light her up. As IRON MAN flies to the STARK TOWER BUILDING, the power is switched on and the STARK sign LIGHTS UP.

PEPPER How does it look?

TONY Like Christmas, but with more... me.

PEPPER Gotta go wider on the public awareness campaign. You need to do some press. I can do some more tomorrow. I'm working on the zoning for the next billboards.

TONYPepper, you're killing me. Remember?Enjoy the moment.

PEPPERThen get in here and I will.**TONY** arrives at his skyscraper penthouse and is in the process of taking off his **IRON MAN** suit through a hi-tech gauntlet of gadgets.

JARVISSir, Agent Coulson of **SHIELD** is on the line.

TONYI'm not in. I'm actually out.

JARVISSir, I'm afraid he's insisting.

TONYClose the line Jarvis. I got a date.

INT. TONY'S PENTHOUSE NIGHT**PEPPER** POTTS stares up at the monitors of the reactor device.**Fury** and **Agent Hill** look over their monitors.

TONYYou're missing the point. There's no throne, there is no version of this, where you come out on top. Maybe your army comes and maybe it's too much for us, but it's all on you. Because if we can't protect the Earth, you can be damned well sure we'll avenge it.

LOKI (slowly walks up to him; raising the scepter)How will your friends have time for me, when they're so busy fighting you?Loki TAPS Tony on the chest with his scepter.

PING! Nothing. Confused, Loki tires again. PING! NOTHING.

LOKIIt should work.

TONYWell, performance issues. You know?In anger, Loki GRABS Tony by the throat and FLINGS him across the room.

TONYJarvis. Anytime now.Loki grabs Tony by the throat again.

LOKIYou will all fall before me.**LOKI** THROWS TONY OUT THE WINDOW. Tony FREEFALLS down the tower.From behind Loki, an elevator opens and a RED POD SHOOTs out.The pod LASER SIGNALS the COLANTOTTE BRACELETS on Tony. The POD begins to TRANSFORM into the MARK VII suit.It LATCHES onto Tony. **IRON MAN**. The suit FLIES up before he hits the ground or the gazing people. Loki looks up, angry.

IRON MANAnd there's one other person you pissed off! His name was Phil.Loki raises the scepter. **IRON MAN** FIRES at Loki, sending him on his ass.

EXT. STARK TOWER DAY**Selvig** looks up at the sky. The Tesseract's energy BEAMS into the sky. The beam then forms a VORTEX, which then opens up

ANOTHER PORTAL.

EXT. VASTNESS OF SPACEA hole in space rips open, and from it, the **CHITAUURI ARMY** SPILLS out in FLYING CHARIOTS, carrying ENERGY RIFLES with a bayonet on the end.

INSIDE THE SUIT

TONYRight. Army.

IRON MAN flies up towards the portal. From his shoulders, a miniature multiple rocket launcher, pops out and FIRES. Like the JERICHO MISSILE, several targets are taken down unlike a missile. It's useless. THOUSANDS OF CHITAU RI FLY OUT. IRON MAN flies towards the city.

EXT. MANHATTAN DAYThe CHITAU RI UNLEASH. New Yorkers fill the streets, staring at the fire fight in the distance. BOOM!!! The CHITAU RI unleashes BLASTS as it goes, blowing up cars, setting storefronts aflame.

An explosion rips out the windows of the top corner of buildings. Flame and stone rain down. A domino-effect of explosions rippling across the bridge.

EXT. STARK TOWER DAY

Loki walks onto the balcony as the SOUNDS of the CHITAU RI ring out. He admires his soon to be kingdom. THOR LANDS ON THE TOWER. Loki turns to his ENEMY.

THORLoki! Turn off the Tesseract or I'll destroy it!

LOKIYou can't. There is no stopping it. There is only the war!

THORSo be it. Loki and Thor rush at each other. They and their weapons collide. The two battle -- *Loki unleashing another pent-up rage and jealousy, Thor having no choice but to defend himself.*

EXT. MANHATTAN DAYSOLDIERS AND COPS have taken positions covering the streets. They see from the sky, IRON MAN leading a trail of CHITAU RI towards his tower.

EXT. SKY DAYThe QUINJET BOOMS into the city.

BLACK WIDOW (V.O.)Stark, we're heading north east.

INSIDE THE SUIT IRON MAN*What, did you stop for drive-thru? Swing up park, I'm gonna lay 'em out for you.*

EXT. STARK TOWER DAYIRON MAN BANKS around his tower. Sees Thor and Loki still going at it. IRON MAN SWOOPS down the street, causing a CHITAU RI to crash. Flying up, IRON MAN puts the following CHITAU RI in view of the QUINJET. BLACK WIDOW takes out machine gun and FIRES at the Chitauri.

INSIDE THE SUIT

JARVISSir, we have more incoming.

TONYFine. Let's keep them occupied.

IRON MAN heads back to the portal.

EXT. STARK TOWER DAY Thor and Loki battle savagely. Loki fires ENERGY from the scepter, sending Thor sliding across the floor.

INT. QUINJET DAY HAWKEYE looks out to his left window, finding a target.

HAWKEYE Yeah.

BLACK WIDOW See them.

HAWKEYE BANKS the jet towards STARK TOWER. Aims the MINIGUN at Loki. Loki AIMS the scepter at the QUINJET and FIRES A BLAST OF ENERGY. Thor gets to his feet, TACKLING Loki down hard. THE QUINJET is soon caught on fire. HAWKEYE maneuvers one wing of the jet. They SPIN and SLOW. Dropping out of the air as it passes over skyscrapers. Then... they SLAM into the street.

INT. QUINJET DAY With everyone okay, HAWKEYE and BLACK WIDOW unfasten their seatbelts and open the ramp. CAPTAIN AMERICA runs down, followed by HAWKEYE and BLACK WIDOW. Each one has their respected weapons in hand.

EXT. FOUR WAY STREET DAY The TRIO arrives in the middle of a four-way street. Suddenly, the city LURCHES to a stop. A deep, primal rage bellows out. With that roar, a SHADOW comes over them.

EXT. VASTNESS OF SPACE From the portal, a fucking chitauri leviathan flies out! carrying hundreds of soldiers, the chitauri leviathan passes over the trio.

EXT. BRIDGE STREET DAY They look up, out of their element. From both sides, CHITAUROSOLDIERS CLING OFF and attach themselves to the sides of the buildings, sliding down. Some CRASH into these buildings and begin FIRING from their ENERGY RIFLES at innocent people.

CAPTAIN AMERICA Stark, are you seeing this?

INSIDE THE SUIT TONY I'm seeing, still working on believing. Where's Banner? Has he shown up yet?

CAPTAIN AMERICA (V.O.) Banner?

TONY Just keep me posted. Jarvis, find me a soft spot.

IRON MAN quietly flies behind and parallel with the CHITAUROSOLDIERS.

LEVIATHAN.

EXT. STARK TOWER DAY

Thor holds down Loki's face straight ahead, forcing him to watch the city falling to ash.

THOR Look at this! Look around you! You think this madness will end with your rule?

LOKI (tries to look away) It's too late. It's too late to stop it.

THORNo. We can. Together.Loki looks at his brother, showing a sign of hope. Then...
Lokistabs Thor with a small knife. Thor keels over.

LOKISentiment.Thor gets up, KICKS Loki and lifts him into the air. Thor thenSLAMS
him down, hard. Loki, bleeding, rolls over the edge. Thorlooks down. LOKI IS RIDING
ON A FLYING CHARIOT. DOZENS ofCHITAUARI follow his lead.

EXT. BRIDGE STREET DAYThe TRIO runs behind upside taxis. They look up and
see Lokitaking his band down the street and FIRES at the street IN ACHAIN OF
**EXPLOSIONS. SMASHING CARS AND HURLING PEOPLE AS IT GOESIT
GOES OFF IN ONE FINAL CONFLAGRATION.**TERRIFIED PEOPLE running
from Loki, looking over theirshoulders, coming straight at us. CAPTAIN AMERICA
looks down thebridge.

CAPTAIN AMERICAThose people need assistance downthere.

CHITAUARI SOLDIERS that have landed near them and begin FIRING atthem. BLACK
WIDOW pulls both pistols and FIRES. Turns to Cap.

BLACK WIDOWWe got this. It's good. Go!

CAPTAIN AMERICA (AT HAWKEYE)You think you can hold them off?

HAWKEYECaptain. (pulls a trigger on his bow;a narrow is mechanicallyCHOSEN)It
would be my genuine pleasure.

HAWKEYE shoots an ARROW into the creature's head, gaining a fewseconds for
CAPTAIN AMERICA as he falls down the bridge, followed by an EXPLOSION.Cap
races over to the plaza, jumping over dozens of EXPLODINGcars. THE FIRST
AVENGER RUNS LIKE A FUCKING CHEETAH.HAWKEYE runs over a bus full of
people. From the windows, SMALLCHILDREN are held by their parents for
HAWKEYE to pull them outto safety. He runs over to the jammed door and JERKILY
opens it.People begin to run out.BLACK WIDOW empties out her CLIPS. HAWKEYE
fires ARROWS into theranks of the CHITAUARI, hitting his mark each time he shoots.

BLACK WIDOWJust like BUDAPEST all over again!

HAWKEYEYou and I remember Budapestverydifferently.

EXT. MANHATTAN DAYThe COPS continuously fire at the flying chariots. It's
prettypointless. A YOUNG COP runs over to his POLICE SERGEANT.

YOUNG COPWe need to get out! They gotta bringthe National Guard!

POLICE SERGEANTNational Guard? Does the army knowwhat's happening here?

YOUNG COPDo we?

CAPTAIN AMERICA jumps in front of them. They look up at this ridiculous looking man.

CAPTAIN AMERICA I need men in these buildings. There are people inside that can run into the line of fire. You take them through the basement or through the subway. You keep them off the streets. I need a perimeter as far back as 39th.

POLICE SERGEANT Why the hell should I take orders from you?

Suddenly, an **EXPLOSION** comes up from behind Cap. An **ENERGY BLAST** is blocked by his **SHIELD**. **TWO CHITAUURI SOLDIERS** attack. The copswatch in shock as **CAPTAIN AMERICA** fights them off with ease. The **Sergeant** turns to his officer.

POLICE SERGEANT I need men in those buildings, lead the people down and away from the streets. I need a perimeter as far back as 39th.

EXT. SKY LINE DAY **IRON MAN** swerves around a building and faces the **CHITAUURI LEVIATHAN**. He pulls out his miniature multiple rocket launcher **CHITAUURI LEVIATHAN** turns to him.

IRON MAN (TO JARVIS) We got his attention. What the hell is step two?!

IRON MAN flies away.

EXT. BRIDGE STREET DAY **HAWKEYE** trips a **CHITAUURI SOLDIER** and **RAMS** an arrow down its throat. **BLACK WIDOW** gets her hands on an **ENERGY RIFLE** and **STICK** fights the hell out of them. **CAPTAIN AMERICA** joins back in and using his **SHIELD**, **SWAPS** and **WHACKS** oncoming **CHITAUURI SOLDIERS**. It's all too much on them, until... Lightning strikes down from the sky, channeling the blast, firing the electricity out at the **CHITAUURI SOLDIERS** around them. They're blasted back in a massive shockwave. The **CHITAUURI SOLDIERS** convulse, drop dead to the ground. **THOR TOUCHES DOWN**.

CAPTAIN AMERICA What's the story upstairs?

THOR The powers surrounding the cube is impenetrable.

IRON MAN (V.O.) Thor is right. We gotta deal with these guys.

BLACK WIDOW How do we do this?

CAPTAIN AMERICA As a team.

THOR I have unfinished business with Loki.

HAWKEYE Yeah, get in line.

CAPTAIN AMERICA Save it. Loki's gonna keep this fight focused on us and that's what we need. Without him these things could run wild. We got Stark up top, he's gonna need

us...Just then, BANNER ARRIVES ON A SMALL MOTORBIKE. Getting off, he looks around the city.

BANNERSo, this all seems horrible.

BLACK WIDOWI've seen worse.

BANNERSorry.

BLACK WIDOWNo. We could use a little worse.

CAPTAIN AMERICAStark? We got him.

IRON MAN (V.O.)Banner?

CAPTAIN AMERICAJust like you said.

INSIDE THE SUITTONYThen tell him to suit up. I'm bringing the party to you.

IRON MAN comes out from behind a building. The CHITAU RILEVIATHAN follows, impatiently.

EXT. BRIDGE STREET DAYThe rest of the AVENGERS look up, getting ready and standing still.

BLACK WIDOWI.. I don't see how that's a party...IRON MAN SWOOPS down the street. The CHITAU RILEVIATHAN also swoops down, BARRELING down the street like a FREIGHT TRAIN that keeps building and building its intensity. Banner looks behind. Cap looks at him. Banner begins to walk towards the monster.

CAPTAIN AMERICADr. Banner. Now might be a really good time for you to get angry.

BANNERThat's my secret, Captain. I'm always angry.

Banner's body starts to swell and stretch and harden. GREEN shoots through his body. the hulk.Aaaannndddd.....SSSMMAAASSSHHH!!!!
HULK POPS the CHITAU RILEVIATHAN

LEVIATHAN IN THE NOSE. THE CREATURE FLIPS OVER A 360.IRON MAN, in mid-flight, extends his arm out and a ROCKET, ready to shoot. IRON MAN FIRES -- the rocket hits a soft spot large chitauri leviathan are blown completely away. Real pain from the CHITAU RILEVIATHAN. Other pieces of meat CATCH FIRE and withdraw... SIZZLE as they hit the pavement. CAPTAIN AMERICA raises his SHIELD to block them. From above and on the buildings, the CHITAU RILEVIATHAN ARMY watches in horror as a group of EARTH'S MIGHTIEST HEROES FIND THEMSELVES

UNITED AGAINST A COMMON THREAT. TO FIGHT THE FOES NO SINGLE SUPER HERO COULD WITHSTAND! THE AVENGERS ASSEMBLE!

EXT. SKY DAYLoki watches below, motionless.

LOKISend the rest.

EXT. VASTNESS OF SPACE From the portal, THOUSANDS MORE OF CHITAUURI SOLDIERS AND EVEN MORE CHITAUURI LEVIATHANS FLY OUT!

EXT. BRIDGE STREET DAY THE AVENGERS look up. Way out of their fucking element.

BLACK WIDOW Guys.

IRON MAN Call it, Cap.

CAPTAIN AMERICA Alright, listen up. Until we can close that portal up there, we're gonna use containment. **Barton, I want you on that roof, eyes on everything. Call out patterns and strays.** Stark, you got the perimeter. Anything gets more than three blocks out, you turn it back or your turn it to ash.

HAWKEYE Wannagive me a lift?

IRON MAN Right. Better clench up, **LEGOLAS**. **IRON MAN** lifts **HAWKEYE** up to the building.

CAPTAIN AMERICA Thor, you've gotta try and bottleneck that portal. Slow them down. You've got the lightning. Light the bastards up. (Thor flies up; to Natasha) You and me, we stay here on the ground, keep the fighting here. And Hulk. **SMASH.**

The hulk smiles a most magnificent grin and leaps, soaring high up into the nearest building, hulk runs up the wall hits several chitauri soldiers, snapping in half. he dives towards a building on the other side of the street, throwing the dead chitauri soldiers towards other soldiers. the chitauri soldiers fire at him. the hulk backhands them, seizes them and with raw power, throws them down. in his most powerful leap yet, the hulk flies up and is in the middle of a flying chariot traffic jam, to which he smacks them.

OUT OF ALTITUDE.

EXT. EMPIRE STATE BUILDING DAY Thor grabs onto the tower. Raises mjölnir and **krakaboom!** A blinding bolt of lightning strikes down from above, colliding on mjölnir. Thor aims this massive shockwave towards the portal. Thor channels the blast and fires the electricity out at the Chitauri soldiers flying out of the portal. They're blasted back in a massive shockwave. The Chitauri soldiers convulse, drop

Dead to the ground. He even rips the shit out of a Chitauri leviathan, which then fucking explodes.

INT. HELICARRIER BRIDGE DAY Back in the bridge, Fury sees on his **VIEWSCREEN** the destruction going on in **NEW YORK**. Agent Hill walks up to him.

AGENT MARIA HILL Sir. The council is on. **OH SHIT.** Fury presses his screen.

EXT. ROOFTOP BUILDING DAY Atop the rooftop, HAWKEYE fires ARROWS into the streaming flow of the CHITAUURI RIDERS, hitting his mark each time. Hell, heaven AIMS his bow behind him, WITHOUT LOOKING and releases the arrow, EXPLODING a RIDER.

HAWKEYE Stark. You got a lot of strings sticking to your tail.

IRON MAN Just try and keep them off the streets.

HAWKEYE Well, they can't bank worth a damn. Find a tight corner.

IRON MAN I will roger that.

IRON MAN does so and leads towards tight corners and in Hawkeye's view, who fires arrow upon and arrow, exploding the Chitauri riders. Iron man keeps leading Chitauri riders under tunnels, through open parking garages. He looks back. None left.

INSIDE THE SUIT TONY Nice call. What else you got?

HAWKEYE (V.O.) Well, Thor's taking on a squadron down on 6th.

TONY And he didn't invite me?

EXT. OFFICE BUILDING - CONFERENCE ROOM DAY We are looking INTO a conference room where office workers sit around a table. But the NOISE has caught one worker's eye, then another, and soon they are all rising, stepping to the window, mesmerized by what lies beyond. WORKERS' POV A CHITAUURI LEVIATHAN SWIMS right in front of them.

EXT. OFFICE BUILDING - CONFERENCE ROOM DAY Suddenly, another noise catches the worker's attention. The hulk crashes through their floor. Slashes his through the room, pounding away and jumps out onto the jaw of the Chitauri leviathan. The Chitauri leviathan begins to head down, trying to wave off the hulk.

EXT. BRIDGE STREET DAY BLACK WIDOW, using the ENERGY RIFLE, is taken off her feet by a CHITAUURI SOLDIER. She TIRE SOMELY takes it down by cutting its throat. She grabs the ENERGY RIFLE, turns to attack. Cap stands there, holding his SHIELD. She slumps back, tired.

BLACK WIDOW Captain, none of this is gonna mean a damn thing if we don't close that portal.

CAPTAIN AMERICA Our biggest guns couldn't touch it.

BLACK WIDOW Well, maybe it's not about guns. (gestures the flying CHARIOTS)

CAPTAIN AMERICA You wanna get up there, you're gonna need a ride.

BLACK WIDOW I got a ride. I could use a lift though.

BLACK WIDOW backs up giving herself a running start. Cap lifts and angles his SHIELD.

CAPTAIN AMERICA Are you sure about this?

BLACK WIDOW Yeah. It's gonna be fun.

BLACK WIDOW RUNS AT CAPTAIN AMERICA. BLACK WIDOW DOES A PARKOUR MOVE, USING HER FEET TO RUN UP THE CAR AND JUMPS UP ON CAP'S SHIELD, WHO GIVES HER A BOOST WITH THE SHIELD. SHE GRABS ONTO A FLYING CHARIOT.

- BLACK WIDOW climbs onto the chariot and CUTS the turret shooter's linkage to it. She then JUMPS on the rider and STICKS her knives into his nervous system. She gets him to BANK over a building.- IRON MAN arrives and SHOOTS any other CHITAURI RIDERS following her. He makes his way down to CAPTAIN AMERICA, who fights off more CHITAURI SOLDIERS. IRON MAN points his HANDBOOSTERS at his SHIELD. The energy comes off and Cap uses it as a REFLECTION BEAM and takes down nearby CHITAURI.- From above them, HAWKEYE sends down remaining arrows. He sends one across the street, taking down a CHITAURI RIDER following

IRON MAN.- Finally, we have THOR and HULK fight on top the back of the CHITAURI LEVIATHAN, tearing apart and fighting SOLDIERS. HULK **BREAKS OFF A MASSIVE PIECE OF ARMOR AND SLAMS IT DOWN ONTO THE SPINE OF THE CHITAURI LEVIATHAN.** Summoning all his strength he, **THOR RAISES, DRAWING LIGHTNING TO IT FROM ALL SIDES, AND BRINGS IT DOWN WITH A FINAL, TERRIBLE BLOW--**

INT. HISTORY MUSEUM DAY

The CHITAURI LEVIATHAN CRASHES into a history museum. DEAD. THOR and HULK stand on the BACK of the CHITAURI LEVIATHAN after bringing it down. They stand still, admiring. HULK **PUNCHES THOR WITH HIS ENORMOUS HAND. THOR GOES FLYING. HULK SMIRKS.**

EXT. STARK TOWER DAY SELVIG WAKES UP FROM LOKI MIND CONTROL.

He looks around, confused where he is. He looks up at the sky, amazed.

EXT. BRIDGE STREET DAY Several HUMVEES aim their MOUNTED .50 Cal guns into the sky, FIRING and HITTING CHITAURI RIDERS. CAPTAIN AMERICA fights off a SOLDIER who is pinning him down with its energy rifle. Cap **BREAKS ITS LEG.** He stands up, picking up his SHIELD.

HAWKEYE Captain, the bank on 42nd past MADISON, they caught a lot of civilians there.

CAPTAIN AMERICA I'm on it.

INT. 42ND BANK DAY Dozens of civilians are gathered in bank. Tension and uncertainty surround them. **THREE CHITAUURI SOLDIERS** oversee them, pointing their weapons at them. One of them charges a **BOMB**. It **BEEPS**. **CAPTAIN AMERICA** jumps through the window and throws his **SHIELD** at the **CHITAUURI BOMBER**. The **TWO CHITAUURI SOLDIERS** aim their rifles, but Cap heads for cover under a desk, which he **KICKS** at them. **CAPTAIN AMERICA** jumps over the desk, **HEADLOCKS** A **SOLDIER**, while **BACKHANDING** another one over the railing. The crowd moves away. A **CHITAUURI SOLDIER** attacks him from behind and **RIPS OFF HIS HELMET**. The bomb is beeping faster.

CAPTAIN AMERICA Everyone! Clear out!

CAPTAIN AMERICA flips over the **SOLDIER**, grabs his **SHIELD** and just as the **BOMB** is about to **GO OFF**, **CHITAUURI BOMBER** dives for, trying to stop it, but it **GOES OFF**, sending **CAPTAIN AMERICA** through the window, landing very hard on a car. The civilians look up from below. They're okay.

EXT. OUTSIDE THE BANK CONTINUOUS

Cap gets off the car, looks around the city. Destroyed. The police and firemen arrive, pulling out those civilians he saved. A **WAITRESS** looks back, thankful.

INT. HELICARRIER BRIDGE DAY Back in the bridge, Fury sees on his **VIEWSCREEN** the **WORLD**

SECURITY COUNCIL. WORLD SECURITY COUNCIL #2 Director Fury, the council has made a decision.

NICK FURY I recognize the council has made a decision, but given that it's a stupid decision, I've elected to ignore it.

WORLD SECURITY COUNCIL #1 Director, you're closer than any of our subs, you scramble that jet...

NICK FURY That is the island of Manhattan, Councilman. Until I'm certain my team can't hold it, I will not order a nuclear strike against a civilian population.

WORLD SECURITY COUNCIL #1 If we don't hold them in the air, we lose everything.

NICK FURY I send that bird out, we already have. Fury shuts off his viewscreen.

EXT. MANHATTAN DAY BLACK WIDOW, still driving the chariot with the RIDER, is hit ather side. She looks about, wondering whose ENERGY FIRE it was she looks behind.

BLACK WIDOW Oh. You.

LOKI FOLLOWS IN HOT PURSUIT. They RACE DOWNWARD, trailing between buildings. They RACE MADLY, driving and dodging.

EXT. ROOFTOP BUILDING DAY

HAWKEYE looks at BLACK WIDOW, astonished.

HAWKEYE Nat, what are you doing?

BLACK WIDOW (V.O.) Uh... a little help! HAWKEYE pulls the trigger twice, nocks an arrow, and points it at Loki, smiling.

HAWKEYE I've got him.

FIRES. THE ARROW STREAKS DOWN THE CITY, STRAIGHT AT THE LOKI'S HEAD...SNATCH! LIKE A CAT, LOKI GRABS THE ARROW STRAIGHT OUT OF THE AIR...LOOKS STRAIGHT AT HAWKEYE, SMILING...BBOOOOMMM!!! THE ARROW EXPLODES IN LOKI'S FACE, CRASHING INTO

THE STARK PENTHOUSE PAD. BLACK WIDOW looks down and building her momentum, she JUMPS off the chariot, lands on top of STARK TOWER, rolling herself to the edge.

EXT/INT. STARK PENTHOUSE DAY As Loki looks up, shocked at what just happened, THE HULK IS LEAPING UP AND KICKS LOKI, HURTLING TOWARDS THE GLASS WINDOW. He COLLAPSES as he hits the wall. THE HULK jumps in, ready to attack. Loki ROLLS himself up in a flurry of broken glass, **STANDING UP TO THE HULK.**

LOKI ENOUGH! YOU ARE, ALL OF YOU ARE BENEATH ME! I AM A GOD, YOU DULL CREATURE, AND I WILL NOT BE BULLIED...

HULK GRABS LOKI BY THE LEGS AND SMASHES HIM AGAINST THE FLOOR REPEATEDLY AND FINALLY THROWS HIM ASIDE TO THE GROUND, FLATTENING LOKI.

HULK PUNY GOD.

LOKI WHIMPERS IN PAIN.

EXT. STARK TOWER DAYBLACK WIDOW walks up the CMS machine. Selvig, slumped down,weakened, looks at her desperately. The Tesseract's energy is firing towards the portal, gaining in strength, at the surge of energy moving through the sky.

BLACK WIDOWDoctor.

SELVIGLoki's scepter, the energy...the Tesseract can't fight. You can't protect against yourself.

BLACK WIDOWIt's not your fault. You didn't know what you were doing.

SELVIGWell, actually I think I did. I built in a safety to cut the power source.

BLACK WIDOWLoki's scepter.

SELVIGIt might be able to close the portal. (Selvig looks down. He sees a **GOLD GLEAM**) And I'm looking right at it.

EXT. MANHATTAN DAYTHOR rides on top of chariot, SMACKING SEVERAL RIDERS with the hammer. As Thor takes the reins, a CHITAUURI LEVIATHAN crashes through a building, knocking him down to where Cap is, fighting off SOLDIERS. IRON MAN flies right next to the CHITAUURI LEVIATHAN and aims his LASER BOOSTER at it. Nothing.

JARVISSir, we will lose power before you cut through that shell. IRON MAN flies up ahead, facing the oncoming monster.

IRON MANJARVIS. You ever hear the tale of Jonah?

JARVIS I wouldn't consider him a role model.

IRON MAN FLIES TOWARDS THE CHITAUURI LEVIATHAN, UNLEASHING EVERY ARSENAL ON THE SUIT. The CHITAUURI LEVIATHAN opens its mouth. IRON MAN flies in and BURSTS out the other end, making the CHITAUURI LEVIATHAN collapse. IRON MAN rolls down the street. The wind is knocked out of him. He looks up with an overwhelming sigh as a SMALL BAND of CHITAUURI SOLDIERS rush towards him, holding out their rifles.

EXT. ROOFTOP BUILDING DAYHAWKEYE turns to fire HIS LAST ARROW. Using his bow as a staff, he knocks some CHITAUURI SOLDIERS, before yanking his last arrow off the dead body of a CHITAUURI SOLDIER. HAWKEYE nocks his arrow, DIVES DOWN THE BUILDING and FIRES his GRAPPLING ARROW up into the side of building. Falling down, HAWKEYE finds the MOMENTUM and SWINGS himself into a building and CANNONBALLS in.

EXT. MANHATTAN DAYThe HULK holds CHITAUURI SOLDIERS by the face and SLAMS them down. More keep coming. HULK looks up. HUNDREDS OF RIDERS

HOVEROVER HIM. Then... they begin to fire ENERGY BLASTS. HULK TAKESTHEM LIKE HE'S RUNNING THROUGH A LIGHT RAIN. BLOCKING THE STREAMOF STREAKING BLASTS, AS THOUGH SWATTING AT BEES.

EXT. HELICARRIER DECK DAY A lone pilot sits in his cockpit, listening.

WORLD SECURITY COUNCIL #2DIRECTOR FURY is no longer in command. Override order, 7 ALPHA 11.

7 ALPHA 11 PILOT 7 ALPHA 11, confirmed. Prepare totakeoff.He ignites his engine.

INT. HELICARRIER BRIDGE DAYBack in the bridge, Agent Hill sees on her SCREEN 7 ALPHA 11preparing to leave.

AGENT MARIA HILLSir, we have a bird in motion! Anyoneon the deck, we have a rogue bird! Weneed to shut it down! Repeat! Take offis not authorized!

EXT. HELICARRIER DECK DAY

NICK FURY RUNS OUT TO THE DECK, HOLDING A FUCKING AIRTRONIC RPG-7. He takes AIM and FIRES, HITTING the TAIL END of the jet. Thejet SKIDS OFF towards the edge. PILOT UNHARMED.Suddenly, another 7 ALPHA 11 JET FLIES off. Fury stands there, knowing he can't do anything about it.

NICK FURYStark, you hearing me? We have a missile headed straight for the city.

IRON MAN (V.O.)How long?

NICK FURYThree minutes, at best. Stay low andwipe out the missile.

EXT. MANHATTAN DAYIRON MAN fights off as many CHITAUURI SOLDIERS as he sustain.

IRON MANJarvis, put everything we got into thethrusters!

JARVISI just did.IRON MAN leaves the streets and flies up into the sky.

EXT. SKY DAY7 ALPHA 11 arrives outside the city. He flips the switch topress the button. He presses it. THE MISSILE IS FLYING OUT TO

MANHATTAN.7 ALPHA 11Destination is in 2 minutes, 30 secondsmark.

EXT. MANHATTAN DAYCAPTAIN AMERICA AND THOR BATTLE, SIDE TO SIDE. Cap and Thor boththrow their respected weapons. Thor catches MJÖLNIR, but as Capturms, an ENERGY BLAST strikes him down hard. Thor runs over toa broken car, swings the hammer and flips the car over and overon its side, crushing a few CHITAUURI SOLDIERS.Cap tries to get up. Thor helps him back to his feet. Cap raiseshis SHIELD back up.

THORYou ready for another bout?

CAPTAIN AMERICAWhat? You gettin' sleepy?

EXT. STARK TOWER DAY Selvig, back in scientist mode, CLACKS away at his laptop. He nods. BLACK WIDOW grabs Loki's scepter, slowly breaks into the FORCE FIELD, almost touching the Tesseract.

BLACK WIDOW I can close it! Can anybody hear me? I can shut the portal down!

EXT. MANHATTAN DAY

CAPTAIN AMERICA Do it!

IRON MAN (V.O.) No, wait!

CAPTAIN AMERICA Stark, these things are still coming!

INSIDE THE SUIT TONY I got a nuke coming in, it's gonna blow in less than a minute. And I know just where to put it.

EXT. SKY DAY IRON MAN catches up, now comes at the missile from behind. The missile speeds on. IRON MAN grabs it from behind, gripping it tightly. With a mighty effort, he wrenches the rocket off its course. Steering it from behind, he accelerates quickly, flying straight up into sky, towards the portal.

INSIDE THE SUIT CAPTAIN AMERICA (V.O.) Stark, you know that's a one-way trip?

TONY (TO JARVIS) Save the rest for return, J.

JARVIS Sir. Shall I call Miss Potts?

IRON MAN You might as well.

INT. STARK JET DAY PEPPER, along with her crew, watches on T.V., in horror, the destruction in NEW YORK. On the table, her cell is VIBRATING, with Tony's picture on it.

INT. HELICARRIER BRIDGE DAY Back in the bridge, every single agent holds their breath as they too watch IRON MAN fly up into the portal.

EXT. SKY DAY IRON MAN climbs higher and higher over the city, gaining speed, suddenly flings himself through the portal. Communications die. The suit begins to freeze. Tony looks in horror.

INT. HELICARRIER BRIDGE DAY Every single agent CHEERS. Fury smiles. He tries to communicate with Tony. NOTHING.

EXT. SPACE We then see Tony's horror. AN ARMADA. The black sky is filled with what must be ninety ships in a vague cluster. Most of them hang still in the air. Some move swimmingly about. IRON MAN lets go of the missile. It whistles off into the blackness as IRON MAN IDLY falls back down the portal's opening. The missile

reaches the MAIN SHIP. The MAIN SHIP IMPLODES, causing the entire ARMADA to burst into a supernova, creating a spectacular heavenly display.

EXT. MANHATTAN DAY Suddenly, all of the CHITAUURI SOLDIERS and CHITAUURI LEVIATHANS KEEL OVER and begin to SHAKE, then stop. They all fall over. THE AVENGERS look up at their CONSULTANT, not sure if he'll make it through.

EXT. STARK TOWER DAY Still holding the scepter in hand, BLACK WIDOW shifts around, waiting.

BLACK WIDOW Come on, Stark...

EXT. MANHATTAN DAY Thor and Cap see the supernova coming towards them. Thor nods to Cap.

CAPTAIN AMERICA (to BLACK WIDOW) Close it.

EXT. STARK TOWER DAY Without hesitating, BLACK WIDOW pulls the scepter out, the TESSERACT turns off its energy beam. The PORTAL QUICKLY CLOSES. A SMALL FIGURE is hurled backwards into the open now closed portal. IRON MAN. Plummeting to the earth.

EXT. MANHATTAN DAY

CAPTAIN AMERICA (SMILING) Son of a gun!

TIGHT ON IRON MAN: He keeps falling. And falling. And falling.

EXT. MANHATTAN DAY

THOR He's not slowing down. Thor swings Mjölnir around. Just as Thor flies up, THE HULKS NAGS IRON MAN OUT OF THE AIR, BOTH CRASHING AND SLIDING DOWN A BUILDING.

EXT. BRIDGE STREET DAY HULK throws IRON MAN off him. Thor and Cap run over to him. Thor RIPS off Tony's helmet. He appears to be dead. They stand around not sure. Then... The hulk yells in fury. The noise startles Tony awake.

TONY What the hell? What just happened? Please tell me nobody kissed me?

CAPTAIN AMERICA (A BEAT) We won.

TONY Alright. Hey. Alright. Good job, guys. Let's just not come in tomorrow. Let's just take a day. Have you ever tried shawarma? There's a shawarma joint about two blocks from here. I don't know what it is, but I wanna try it.

THOR (looking up at Stark Tower) We're not finished yet. A beat.

TONY And then shawarma after.

INT. STARK PENTHOUSE DAY Loki crawls onto the stair, looking like a piece of shit ragdoll. He takes a few breathers, senses someone is behind him. Returns TO FIND THE AVENGERS STARING AT HIM, PISSED.

LOKI If it's all the same to you. I'll have that drink.

THE HULK SNORTS AT HIM. WEEKS LATER.

INT. SHIELD ANALYTICAL ROOM DAY In TV news montage about THE AVENGERS, we see various reports of what happened. Some people agree that the avengers did good, protecting the city. Others believe it was their cause.

OLD MAN (STAN LEE) Superheroes? In New York? Give me a break!

SENATOR BOYNTON These so called heroes have to be held responsible for the destruction done to the city. This was their fight. Where are they now?

WAITRESS What? That this was somehow their fault? Captain America saved my life. Wherever he is, wherever any of them are, I just wanna say thank you.

EXT. CENTRAL PARK DAY The Avengers take Thor and Loki, who is handcuffed and muzzled, to a blocked area. Thor shakes hands with his team and gives Selvig a hug. Tony opens the Tesseract's case. Banner takes it out and places inside a glass tube, held by Thor. Thor gives Loki the other end, who reluctantly takes it. The Asgardians leap into the energy beam. GONE. Then, one-by-one, the group splinters off, strolling in different directions. Banner climbs in with Tony in his sports car. Steve rides away in his Harley. Natasha and Clint climb back into SHIELD cars. They all part. For now.

INT. SHIELD ANALYTICAL ROOM DAY Fury is facing once more members of the WORLD SECURITY COUNCIL.

WORLD SECURITY COUNCIL #3 Where are the Avengers?

NICK FURY I'm not currently tracking their whereabouts. I'd say they've earned a leave of absence.

WORLD SECURITY COUNCIL #2 And the Tesseract?

NICK FURY The Tesseract is where it belongs: out of our reach.

WORLD SECURITY COUNCIL #1 That's not your call.

NICK FURY I didn't make it. I just didn't argue with the god that did.

WORLD SECURITY COUNCIL #1 So you let him take it and the war criminal, Loki, who should be answering for his crimes?

NICK FURY Oh, I think he will be.

WORLD SECURITY COUNCIL #1 I don't think you understand what you've started. Letting the Avengers loose on this world. They're dangerous.

NICK FURYThey surely are. And the whole world knows it. Every world knows it.

WORLD SECURITY COUNCIL #1Was that the point of all this? A statement?

NICK FURYA promise.

Fury walks out, towards the bridge.

INT. HELICARRIER BRIDGE DAY

Fury and Agent Hill walk together, toward the window looking out into the world.

AGENT MARIA HILLSir, how does it work now? They've gone their separate ways, some pretty extremely far. We get into a situation like this again, what happens then?

NICK FURYThey'll come back.

AGENT MARIA HILLYou really sure about that?

NICK FURYI am.

AGENT MARIA HILLWhy?

NICK FURYBecause we'll need them to.

Agent Hill turns around. Fury looks out, smiling.

INT. STARK PENTHOUSE DAY

TONY AND PEPPER UNVEIL A NEW DESIGN FOR STARK TOWER.

CAMERA PULLS OUT, showing the letters for "STARK TOWER" have been blown away, and all that remains is a giant A.

APPENDIX II

DATA DISPLAY

Pages.Data Codes

- 2.1 Standing a few yards from the landing pad, A Fed in a suit with badass shades, peers at the helicopter as it lands. (Incorporating verb idioms)
- 2.2 It just turned itself on? (Phrasal verb idioms)
- 3.3 I need you to make sure that Phase 2 prototypes are shipped out. (Phrasal verb idioms)
- 3.4 She's an energy source. If we turn off the power, she turns it back on. If she reaches peak level... (Phrasal verb idioms)
- 4.5 I gave you this detail so you could keep a close eye on things. (Phrasal verb idioms)
- 4.6 Are you seeing anything that might set this thing off? (Phrasal verb idioms)
- 4.7 like a boiling pot of water. (Simile-idioms)
- 4.8 The great maelstrom beam fires the tesseract energy, the beam then forms a vortex, which then opens up a portal. (Phrasal verb idioms)
- 5.9 An ant has no quarrel with a boot. (Proverb idioms)
- 5.10 You planning to step on us? (Phrasal verb idioms)
- 5.11 Freedom. Freedom is life's great lie. Once you accept that, in your heart... Like a gunslinger, Loki turns to face Selvig who's standing behind him and places his spear against Selvig's heart. Selvig's eyes glow black. (Simile-idioms)
- 5.12 Sir, Director Fury is stalling. This place is about to blow out. (Phrasal verb idioms)
- 5.13 Drop a hundred feet of rock on us. He means to bury us. (Proverb idioms)
- 5.14 He's right. The portal is collapsing in on itself. You got maybe two minutes before this goes critical. (Phrasal compound idioms)
- 6.15 Fury is sitting up, pulling out the bullet, breathing heavily. (Phrasal verb idioms)
- 6.16 They get in, the cars roar out after them. Agent Hill puts herself at a distance. (Phrasal verb idioms)
- 6.17 No! Leave it! They run out of there like a bat from hell. (Simile-idioms)
- 7.18 Fury watches from below, a rapid build-up into what may be an implosion. (Incorporating verb idioms)
- 7.19 Fury's helicopter roars over Barton's truck. Loki looks up. (Phrasal verb idioms)
- 8.20 Sound the general call. I want every living soul not working rescue looking for that brief case. (Phrasal compound idioms)

- 8.21 What do we do? Fury stands there. Thinking. He looks up. On his face is sign of hope. (Proverb idioms)
- 8.22 This is not how I wanted the evening to go. (Proverb idioms)
- 8.23 Tall thug opens up her mouth wide open. (Phrasal verb idioms)
- 9.24 Yeah, during all this Coulson is still waiting on the line. (Phrasal compound idioms)
- 10.25 Banner is left standing there like a dumbass. (Incorporating verb idioms)
- 10.26 You know, for a man who's supposed to be avoiding stress, you picked a hell of a place to settle. (Proverb idioms)
- 10.27 And your actress buddy, is she a spy too? Do they start that young? (Incorporating verb idioms)
- 11.28 This is the Tesseract. It has the potential energy to wipe out the planet. She shows him a photo of the Tesseract on her cell phone. Banner takes a closer look. (Phrasal verb idioms)
- 11.29 No one's gonna put you in a... (Phrasal verb idioms)
- 12.30 This is out of line, Director. You're dealing with forces you can't control. (Phrasal compound idioms)
- 12.31 I'm not leaving anything to anyone. We need a response team. These people maybe isolated, unbalanced even, but I believe with the right push they can be exactly what we need. (Phrasal compound idioms)
- 13.32 Steve opens his eyes and fuckin' tears the bag (Incorporating verb idioms)
- 13.33 as the last memory kicks in. I don't think he can physically stop... (Simile-idioms)
- 13.34 Two shield scientists run over hi-tech devices to see if his vitals are up. And it seems... (Incorporating verb idioms)
- 13.35 He stands, breathing hard, letting out 70 years of over repressed feeling. (Phrasal verb idioms)
- 13.36 after taking a few breathers, Steve picks up another punching bag, which is laying next another dozen bags. (Phrasal verb idioms)
- 14.37 Ten bucks says you're wrong. There's a debriefing package waiting for you back at your apartment. (Proverb idioms)
- 15.38 Close the line Jarvis. I got a date. (Phrasal compound idioms)
- 16.39 Loki unleashing another pent-up rage and jealousy, Thor having no choice but to defend himself. (Incorporating verb idioms)
- 16.40 What, did you stop for drive-thru? Swing up park, I'm gonna lay 'em out for you. (Incorporating verb idioms)
- 17.41 I'm seeing, still working on believing. Where's Banner? Has he shown up yet? (Phrasal verb idioms)
- 18.42 You think you can hold them off? (Phrasal verb idioms)

- 21.43 Barton, I want you on that roof, eyes on everything. Call out patterns and strays. (Phrasal verb idioms)
- 27.44 Sir, we have a bird in motion! Anyone on the deck, we have a rogue bird! We need to shut it down! Repeat! Take off is not authorized! (Phrasal verb idioms)
- 29.45 Son of a gun! (Proverb idioms)
- 29.46 Alright. Hey. Alright. Good job, guys. Let's just not come in tomorrow. Let's just take a day. (Phrasal compound idioms)
- 29.47 Loki crawls onto the stair, looking like a piece of shit ragdoll. (Simile-idioms)