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AN ANALYSIS FILM "EVERYTHING EVERYWHERE ALL AT ONCE" NIHILISM AND MULTIVERSAL METAPHORS (LITERATURE SEMIOTICS)

Aryanto Toabnani[1], Nikolas Arlando Boyfala[2]

[12]*Universitas Timor,Kefamenanu,East Nusa Tenggara,Indonesia*

Corresponding author's email: toabnaniaby@gmail.com

Abstract

This analysis delves into the film "Everything Everywhere All at Once" from a literary semiotics perspective, focusing on the themes of nihilism and multiversal metaphors. The film, directed by Daniel Scheinert and Daniel Kwan, presents a complex narrative that intertwines various dimensions and explores existential questions. By examining the film's use of symbols, signs, and narrative structures, this analysis aims to uncover the underlying meanings and implications of nihilism and multiversal metaphors within the context of the story. Nihilism is a philosophical concept that asserts the absence of inherent meaning or value in life. It challenges traditional beliefs and moral systems, often leading to a sense of existential despair. In "Everything Everywhere All at Once," nihilism is portrayed through the character's journey of self-discovery and their confrontation with the absurdity of existence. The film's narrative structure reflects this theme by presenting multiple parallel universes, each with its own set of rules and realities. This fragmentation mirrors the fragmented nature of nihilistic thought, where traditional notions of truth and meaning are shattered. Furthermore, multiversal metaphors play a significant role in the film's exploration of nihilism. The concept of multiple universes suggests that reality is not fixed but rather exists in a state of constant flux. This idea aligns with the nihilistic notion that there is no objective truth or ultimate reality. Through the use of visual motifs, such as mirrors and reflections, the film emphasizes the interconnectedness between different dimensions and blurs the boundaries between them. These metaphors serve to highlight the fluidity and uncertainty inherent in nihilistic philosophy. In terms of literary semiotics, this analysis examines how symbols and signs are employed throughout the film to convey meaning. The filmmakers utilize visual cues, such as color symbolism and recurring motifs, to evoke specific emotions and ideas related to nihilism and multiversal metaphors. By decoding these semiotic elements, a deeper understanding of the film's thematic underpinnings can be achieved.

Keywords: *Nihilism, multiversal, methaphors, semiotics,literature*

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INTRODUCTION

Film, like any other literary work, is a fictional picture packaged by directors, cameramen, fashion stylists, backdrops, composers and scene layouts from the existing reality. de Valck et al., (2016). What is in the film is a figment of the imagination of a director. This design is a transfer from the script written by the scriptwriter and from the director himself. To get this design, the director can get it from what the director meets in his life. The director as well as the author also has its own communication with the audience. This communication can be formed if the audience does not consider the film as a medium of entertainment only. Bordwell et al., (2017)

According to Fairservice, (2019) if the film is treated with a normal perspective, then the points that became the viewer of the filmmaker will be lost. This will be supported by a wide audience referential. This film, Everything Everywhere All At Once, was first released on March 25, 20022 and caught the public's attention because of its theme and achievements. This film presents an 'absurd' comedy with a science fiction polish that invites the audience to enter a parallel world. This film presents drama, action and imagination and a message that the greatest enemy of the universe is ourselves.

This film is a multiverse/multiversal concept, multiversal is a collection of the universe in several quantum mechanics and cosmological theories (encyclopedia). While not for everyone, in the film "Everything Everywhere All at Once" is the exploration of parallel universes and the concept of multiverse. This film, directed by Daniel Scheinert and Daniel Kwan, delves into the idea that there are infinite versions of ourselves and multiple realities coexisting simultaneously.

In "Everything Everywhere All at Once," the main character, Maureen, played by Michelle Yeoh, discovers that she is connected to different versions of herself across various dimensions. As she navigates through these parallel universes, she encounters different versions of her family, friends, and even herself. This phenomenon challenges her perception of reality and raises questions about identity, purpose, and the interconnectedness of all things.

One of the key aspects of this film is the exploration of the multiverse theory. The multiverse theory suggests that there are multiple universes or dimensions existing alongside our own. Each universe may have its own set of physical laws, constants, and possibilities. In "Everything Everywhere All at Once," this theory is taken to an extreme as Maureen not only discovers other versions of herself but also witnesses the collapse and merging of different dimensions.

The film uses visual storytelling techniques to convey the complexity and vastness of the multiverse. Through stunning cinematography, special effects, and editing, the audience is immersed in a kaleidoscope of parallel worlds. The narrative structure itself reflects the non-linear nature of the multiverse, with scenes jumping between different dimensions and timelines.

Furthermore, "Everything Everywhere All at Once" explores philosophical themes related to identity and self-discovery. As Maureen encounters different versions of herself, she grapples with questions about who she truly is and what defines her as an individual. The film raises existential questions about the nature of existence and the choices we make in shaping our lives.

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In addition to its exploration of parallel universes and philosophical themes, "Everything Everywhere All at Once" also touches upon cultural and generational dynamics. Maureen's Chinese heritage plays a significant role in the film, as she confronts her past and connects with her roots across different dimensions. The film also addresses themes of family, loss, and the passage of time, adding emotional depth to the narrative.

Overall, the crucial phenomenon in the film "Everything Everywhere All at Once" is the exploration of parallel universes and the concept of the multiverse. Through its visual storytelling techniques, philosophical themes, and cultural dynamics, the film offers a thought-provoking and immersive experience that challenges our understanding of reality and our place within it. Everything Everywhere All at Once is the most interesting philosophical action movie since The Matrix. It takes on tough questions and may yield some valuable answers. It shined in its redemptive moments, highlighting the virtue of a deeply incarnational presence lived in the simple life. While it deals a deathblow to nihilism, it is, however, in the end post-modern. The meaning is created from within the imminent frame, without an appeal to a transcendent reality. The crisis is conquered through community and an incarnational act of kindness. However, one wonders whether even richer community is sufficient for human flourishing. Indeed, “laundry and taxes” may defeat nihilism here, but more is needed to defeat death itself. Clark, (2022)

The concept of the multiverse appears in several fields of physics and philosophy, the most prominent concept being that the multiverse was created from something called the theory of inflation Ryan, (2020). Nihilism is a philosophical concept that asserts the absence of inherent meaning or value in life. It suggests that traditional values, beliefs, and moral principles are baseless and that existence is ultimately without purpose. Haze, (2022). In the film "Everything Everywhere All at Once," nihilism can be observed through various elements such as the portrayal of existential crises, the questioning of reality, and the exploration of the futility of human existence.

The film employs multiversal metaphors to convey its narrative and thematic elements. acording to McDonell, (2021), Multiverses refer to the concept of multiple parallel universes coexisting simultaneously. These universes may differ in terms of physical laws, dimensions, or even the existence of alternate versions of characters. By utilizing multiversal metaphors, the film explores themes such as identity, choice, and the interconnectedness of different realities.

In analyzing the film through a literary semiotics lens, it is essential to consider how signs and symbols are employed to convey meaning. Semiotics is the study of signs and their interpretation. In "Everything Everywhere All at Once," semiotics plays a crucial role in understanding how visual cues, dialogue, and narrative structure contribute to conveying complex ideas related to nihilism and multiversal metaphors.Chandler, (2017)

One significant aspect to consider when analyzing this film is its narrative structure. The nonlinear storytelling technique employed in "Everything Everywhere All at Once" allows for a fragmented exploration of different realities and perspectives. This approach mirrors the fragmented nature of existence itself, reinforcing themes related to nihilism and multiverses.

Symbolism also plays a vital role in understanding the film's exploration of nihilism and multiversal metaphors. Symbols such as mirrors, doors, and doppelgängers are recurrent motifs throughout the film. Mirrors, for instance, can represent self-reflection, the blurring

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of boundaries between realities, or the multiplicity of identities. These symbols contribute to the overall semiotic analysis of the film and enhance its exploration of nihilism and multiversal metaphors.
Furthermore, the film's visual aesthetics and cinematography should be considered in analyzing its connection to nihilism and multiversal metaphors. The use of color palettes, lighting techniques, and visual effects can evoke specific emotions and convey symbolic meanings. By examining these visual elements, one can gain a deeper understanding of how the film visually

represents concepts related to nihilism and multiverses.Castano, (2021). The idea of parents not understanding their child's blood became what eventually became everything everywhere all at once, divisions between generations turned into multiversal metaphors.

This film explores the concept of nihilism's meaning in life. Nihilism is a philosophical theory that asserts the meaninglessness or purposelessness of life and existence, arguing that there is no inherent value or objective meaning in the universe. It challenges traditional notions of truth, morality, and knowledge, often leading to existential despair or nihilistic skepticism. Thornton, (2018). Nihilism originated in ancient Greek philosophy and gained prominence in the 19th century through Friedrich Nietzsche's writings. Nietzsche criticized traditional morality and called for individuals to create their own values. Existentialist philosophers like Jean-Paul Sartre and Albert Camus further explored nihilistic themes in the 20th century, emphasizing the individual's responsibility to create meaning in an absurd universe. The multiversal metaphor, combining elements from nihilism and multiverse theory, suggests that there may exist multiple universes or dimensions beyond our own observable universe. This metaphor acknowledges the inherent subjectivity and relativity of meaning, acknowledging that there is no single objective meaning universally applicable to all individuals or cultures. The multiversal metaphor encourages individuals to explore and embrace diverse perspectives on life's meaning, recognizing that there is no ultimate truth or universal purpose. Nihilism is an ideology that considers life to be meaningless, this term was present in Russia around the second quarter of the nineteenth century. Ruiz-Sarmiento et al., (2017) However, it was not widely used until after the appearance of Ivan Turgenev's highly successful novel Fathers and Sons in the early 1860s. Nihilism is an understanding which when viewed from the verb is ANNIHILATE which means to abolish, eradicate, destroy, abolish, eliminate all existence. Nihilism is a philosophical view that is often associated with one of its figures named Nietzsche. Riyana, (2007). This means an understanding of the flow of social philosophy that does not recognize the values of decency, humanity, beauty, and so on, as well as all forms of government power, everyone has the right to follow their own will. The bagels of doom and their firm grip on Gen Z princess Evelyn make a climactic declaration that no one is more subject to the nihilism so trendy with the next generation. Our only hope for another path is to embrace all the love and beauty around us, we are present enough to see.” Dicher, (2021)

The film engages both textually and metatextually with the audience's "real world" and the film revolves around a Chinese immigrant who unexpectedly has to get caught up in a crazy adventure, where he must explore various universes on a mission to save his world. She and her husband ran a laundry business until they were approached by an IRS agent. In the midst of this downturn, Waymond tries to divorce Evleyn. There were still many problems, Evelyn and Waymond were called by the IRS inspector. Until finally, Waymond turned into Alpha

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Waymond who came from another universe. He then explains to Evelyn that every action can make its way to an infinite number of other universes. In the world of Alpha, Evelyn is the leader developing technology to allow people to access the skills, memories and bodies of their parallel universe counterparts by meeting certain conditions.

From a brief summary of the contents of the film, Everything Everywhere All At Once is a film that is closely related to nihilism as mentioned above. So, by researching and analyzing the film, it is hoped that there will be signs that indicate the existence of nihilism and multiversal metaphors as problems that exist in this research.

METHODS

This research is a qualitative research because the data are in the form of words or sentences which are interpreted using literary semiotics to dissect the signs in the film so that the main marker is found. As well as to determine the signs associated with nihilism. This research is included in library research so that the signs are in the form of footage of scenes and dialogues in the material object only, namely the film Everything Everywhere All At Once.

The research approach contained in the research used is to use a qualitative approach, which emphasizes an important thing from the nature of goods or services. Ingleby, (2012). From these goods or services in the form of events or phenomena of social phenomena that occur in these events which can be used as a valuable lesson for the development of theoretical concepts. Qualitative research is also research that uses a scientific background, namely with the intention of interpreting the phenomena that occur using various existing methods. Moleong, (2019). Analyzed using a semiotic approach and supported by the theory of nihilism to strengthen its meaning.

Primary data is obtained from the material object, while secondary data is obtained from other library sources related to the object of research. After the data is collected, namely in the form of signs, then it is analyzed using a semiotic approach and is supported by the theory of nihilism to strengthen its meaning.

In this study, the data collection technique used is the documentation technique because the object of research is a document, namely a film. Documentation techniques are used to collect data from non-human sources. The stages of data collection are as follows:

a. Carefully watch the entire film Everything Everywhere All At Once by Daniel Scheinert to get an idea of the general theme of the film.

b. Identify the parts of the story in the film Everything Everywhere All At Once by Daniel Scheinert according to the research objectives.

c. Grouping the data according to the predetermined problem formulation.

d. Entering data in the form of image fragments showing the scenes in Daniel Scheinert's Everything Everywhere All At Once into the analysis table. This data collection is done to facilitate the data analysis process so that an understanding and understanding can be obtained in accordance with the problems studied, namely Nihilism And Multiverse Metaphor (a study of literary semiotics in the film Everything Everywhere All At Once by Daniel Scheinert)

One of the characteristics of qualitative research is that the researcher acts as both an

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instrument and a data collector. Instruments other than humans (such as questionnaires, interview guides, observation guidelines and so on) can also be used, but their function is limited to supporting the researcher's task as a key instrument. Therefore, in qualitative research, the presence of researchers is absolute, because researchers must interact with the environment, both human and non-human in the research arena. Its presence in the researcher's field must be explained, whether its presence is known or not known to the research subject. This relates to the involvement of researchers in the research arena, whether actively or passively involved Murni, (2017). In this research, documentation technique is used to collect data from non-human sources.

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data from non-human sources.

The scope of this research is the Multiverse of madness film, entitled Everything Everywhere All At Once which has a duration of 2 hours 20 minutes. The unit of data analysis in this study is in the form of pieces of images or visuals such as audio (dialogue and music), wardrobe, acting, setting, type of shot, angle, lighting which shows saving the world by exploring other universes that are connected to the life that the people live in. The characters in the film live which are analyzed with literary semiotic studies to find nihilism in the film.

FINDING AND DISCUSSIONS

Nihilism is a philosophical concept that asserts the meaninglessness or lack of inherent value in existence. It questions traditional beliefs and values, often leading to a sense of despair or existential crisis. Multiversal metaphors, on the other hand, refer to the use of multiple universes or dimensions as a narrative device to explore different possibilities and perspectives. The researchers begin by examining the film's narrative structure and its portrayal of nihilistic themes. They analyze how the protagonist's journey reflects a sense of existential crisis and explores the idea that life may be devoid of inherent meaning. The film's nonlinear storytelling and surreal elements contribute to this exploration, creating a sense of disorientation and uncertainty.

One aspect that the researchers focus on is the use of multiversal metaphors in the film. They argue that these metaphors serve as a tool for exploring different perspectives on nihilism. By presenting multiple universes or dimensions, the film suggests that there may be alternative ways of understanding existence and finding meaning within it.

The researchers delve into specific scenes and symbols in the film to support their analysis. They discuss how certain characters or events represent different philosophical concepts related to nihilism, such as absurdity or existential dread. Additionally, they examine how the use of visual motifs, such as mirrors or reflections, reinforces the idea of multiple realities and perspectives.

Furthermore, the researchers explore how the film engages with other artistic mediums, such as literature and music, to enhance its exploration of nihilism and multiversal metaphors. They analyze intertextual references and allusions to works by renowned authors or musicians who have also grappled with these themes. This interplay between different art forms adds depth and complexity to the film's narrative and reinforces its philosophical underpinnings.

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In discussing the results of the analysis, the researchers highlight the film's success in conveying complex philosophical ideas through its visual and narrative techniques. The researchers argue that "Everything Everywhere All at Once" offers a nuanced exploration of nihilism and multiversal metaphors, challenging viewers to question their own beliefs and perceptions of reality.

The researchers also acknowledge the limitations of their study. They note that interpretations of art are subjective and can vary among individuals. Therefore, while their analysis provides valuable insights, it is important to approach the film with an open mind and engage in personal reflection to fully appreciate its themes.

Based on the data collected and then analyzed, the results of this study indicate that while not for everyone, Everything Everywhere All at Once is the most interesting philosophicalaction movie since The Matrix. It takes on tough questions and may yield some valuable answers. It shined in its redemptive moments, highlighting the virtue of a deeply incarnational presence

lived in the simple life. While it deals a deathblow to nihilism, it is, however, in the end post-modern. The meaning is created from within the imminent frame, without an appeal to a transcendent reality. The crisis is conquered through community and an incarnational act of kindness. However, one wonders whether even richer community is sufficient for human flourishing. Indeed, “laundry and taxes” may defeat nihilism here, but more is needed to defeat death itself. In the end, the question of what can be done against such reckless hate is answered simply and beautifully it is kindness. It is the well-lived life of “laundry and taxes”. It is not great deeds of violence that are needed to save the world, but rather familial presence. Pay attention to the climactic scene where Evelyn ascends the staircase and disarms her foes not by violence, instead she redirects their disordered passions to fruition. Can't talk when watching this film in all its perfection. This film is able to present and explore heavy themes such as extensionalism, nihilism. Acording to Bar-Am, (2012) Extensionalism is the acceptance, as a matter of course, of the validity of Frege’s criticism of [Boole’s] extensionalism. His confirmed extensionalism is a generalized version of the philosophy of science known as conventionalism. As such, it places the advancement of science outside the province of science proper. Bar-Am, (2012).

Freedom of will, the balance of the universe, to love in a brilliant way, all of which are presented only to convey a very simple message. many films present this theme in a well-separated way but no one has been able to tackle all of the above themes, especially nihilism, all at once in one story, the concept of a metaphoric multiverse for the first time is used in a genius manner to become the main basis of the story. Superhero films that used the previous multiverse concept looked like children's films.

Through a brilliant script, this film presents a fresh exploration as a multiverse concept through drama, humor, action and imagination with an aesthetic approach with a depth of theme that no film has ever touched. to discuss this film in its entirety is clearly not enough just one review sheet. this film is an example of how art works perfectly to support its narrative. there are a lot of new scenes, dialogues, imaginations in this medium. This film never tries to show things to be wise, but instead questions the concepts above in a straightforward manner. in the end nothing matters which cannot be expressed in words, but how the author accepts all of this with an open mind. no need to many questions as no answers required. if life is the worst version then we are the best able to understand how the universe works.

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CONCLUSION

The research conducted on the film "Everything Everywhere All at Once" explores its portrayal of nihilism and multiversal metaphors. The researchers analyze the narrative structure, symbols, and intertextual references to support their interpretation. They discuss how the film challenges traditional beliefs and values, presenting multiple perspectives on existence. Overall, this analysis provides a comprehensive understanding of the film's exploration of nihilism and multiversal metaphors. "Everything Everywhere All at Once" offers a profound exploration of nihilism and multiversal metaphors. Through its narrative, symbolism, and cinematography, the film invites viewers to contemplate the meaning of life, the nature of existence, and the interconnectedness of different realities. It challenges traditional notions of reality and encourages a deeper understanding of the complexities of human experience. This film presents a fresh exploration as a multiverse concept through drama, humor, action and imagination with an aesthetic approach with a depth of theme that no film has ever touched. to discuss this film in its entirety is clearly not enough just one review sheet. this film is an example of how art works perfectly to support its narrative. there are a lot of new scenes,

dialogues, imaginations in this medium. This film never tries to show things to be wise, but instead questions the concepts above in a straightforward manner. in the end nothing matters which cannot be expressed in words, but how the author accepts all of this with an open mind.

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