

THE HIDDEN PROPAGANDA OF U.S. HEROISMI IRON MAN 1 & 2 MOVIES

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DOI: 10.23917/humaniora.v24i1.19244

Received: January 25th, 2023. Revised: January 18th, 2023. Accepted: March 29th, 2023

Available Online: March 30th, 2023. Published Regularly: March 30th, 2023

Keywords	Abstract
Iron Man Propaganda Heroism Film Semiotics	<i>This research discusses how the U.S. launched its propaganda of American heroism through the film as the medium. This study is classified as qualitative research. The analysis of the data uses the technical analysis of qualitative data from Miles and Huberman. The source of information or data for this research are Jon Favreau's Iron Man 1 (2008) and Iron Man 2 (2010) films. The data are the captured scenes and dialogues from the film Iron Man1 & Iron Man 2. A scene consists of several frames and dialogsthat describe the storylines in a scene. The results of the data analysis obtained a list of scenes that contain propaganda techniques. The data in the form of movie scenes was analyzed by using Pierce's semiotics and Villarejo's cinematic theory. The finding shows several aspects that support the analysis of American heroism and its maintenance in the movie. This represents how the United States in the movie uses its military power, the perspective of seeing other nations, and how the U.S has more advanced technology than other countries.</i>
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INTRODUCTION

It should go without saying that 9/11 changed the world and movie industries. No other event has had a more significant impact on our cinema in the last decade; from political thrillers that overtly address the war against terrorism to blockbuster escapism influenced by international conflicts (Johnson, 2013). In several ways, the superhero genre in movies is excellent for crystallizing and reflecting the September 11 attacks, glorifying American individualism's triumph over great, fantastic forces and unstoppable powers. Movies always can amaze, frighten, and enlighten us as a source of entertainment that allows us to see beyond the borders of our experiences.

According to McQuail & Deuze (2020), the public has high expectations for media. This enhances the case for the mass media's position in propaganda. According to Lasswell (1927), propaganda is an act of controlling opinions through signs/symbols that have meaning or channel certain correct opinions through pictures, stories, rumors, and other suitable mediums for social communication activities. Jowett and O'Donnell (McQuail & Deuze, 2020) Propaganda is described as a systematic attempt to shape expectations, manipulate perceptions, and guide action in order to accomplish the propagandist's desired results.

No other superhero franchises confront the war against terrorism with the

consistency and subtlety as Marvel Studios (part of Walt Disney Studios) does. One of Marvel Studios' films that confronts the war against terrorism is *Iron Man 1* (2008) and *Iron Man 2* (2010) movies. These films' protagonists are not just American militarists who beat up evil men since they are wrong (Johnson, 2013). Although they operate as a fictional medium and encourage viewers to enjoy comic-book abuse, they often depict the national worry and identity that came only after the United States was ravaged by multiple wars, a stagnating economy, and, most crucially, growing suspicion of those in power.

Iron Man 1 (2008), a 126-minute film by the famous director Jon Favreau, features Robert Downey Junior as Tony Stark. This film is adapted from Marvel Comic Book. The *Iron Man* films are about many aspects of conflict, the appropriate use of authority, institutions as fundamentally undemocratic, the fabrication of fear, and counterproductive individual freedom.

Iron Man 2 (2010) is a film that still carries the influence of the cold war. Perhaps because it was adapted from a comic version published in the 1960s, this film still places the conflict between the United States (U.S.) and Russia, which was fighting for supremacy, both in the scientific realm and weapons. The film *Iron Man 2* is a part of the propaganda that wants to put the U.S. as the winner of the war and the owner of supremacy in the field of science.

After his sacrifices, Iron Man becomes more popular while fighting Thanos in *Avenger: Endgame* Movie, the second highest-grossing movie of all time in the world. In Forte Dei Mare, Italy, there is a real-life Iron Man statue where fans can pay their respects to Tony Stark. This demonstrates that Iron Man is the most popular superhero among fans.

Both *Iron Man 1* & *Iron Man 2* movies were developed with military funding through License No. SAPA-LA 002-2007 and SAFPA-LA 001—2009 licensing agreement between the Pentagon and Marvel Studios, in this case, \$20 million in equipment and site insurance — and the complete script approval was given to the Department of Defense (DoD) (Adlakha, 2019).

In exchange for military support, Marvel Studios agreed in a license agreement with the Department of Defense for Iron Man to obey the "DoD-Approved" proposal of the movie script, sequence the Pentagon into the editorial process, and cast only characters who met "U.S. military physical, age, and grooming standards." Following the film's release, Marvel Studios agreed to "mutually advantageous promotional campaigns," including "inspiring recruiter engagement." The military supplied technical assistance, sites, and up to 60 military members to fit the role as background extras for *Iron Man 2* (Whalen, 2019).

The majority of movie fans are uncertain that many big-budget blockbusters are produced with the direct assistance and supervision of the U.S. government. Hollywood studios get their hands-on aircraft carriers, F-16 fighter jets, tanks, and other high-tech military hardware provided by the government. According to a report released by Tom Secker and Matthew Alford, state agencies have been evaluating, rejecting, and significantly modifying the scripts and storylines of significant Hollywood blockbusters in terms of promoting their policy goals. Secker and Alford claim that over 1,800 movies and TV shows have been shaped in some cases by state agencies, based on documents obtained through the Freedom of Information Act; an incredible number that surpasses any previous estimates of a predominantly stealthy method (Shafiq, 2019). As a result, the government has the power to direct how a film portrays the military. In other words, the DOD should make sure that movies about the military and its technology show the military in a positive light. Advertising for the military via cinema is not always a bad idea.

Hollywood and the U.S. military have a long history of partnership. Marvel Studios has openly collaborated with the Pentagon on a number of films, including *Captain*

America: Winter Soldier, Captain Marvel and even the highly anticipated *Top Gun: Maverick*, gaining access to military equipment and locations in exchange for a pro-military, Department of Defense approved script (Butler, 2021). In return for the use of army personnel, facilities, and sites, the Pentagon not only improves the military's pop culture portrait and influences hiring, but it also has a huge impact on the film's content (Whalen, 2019). This is frequently linked to specific promotion campaigns.

That the Pentagon took part in *Iron Man 1 & Iron Man 2* was proven in the film's credits providing a special thanks to the "Pentagon liaison officer" who evaluated the entire scripts and offered access and equipment only if the finished screenplay met the military's criteria (Yu, 2021). Nonetheless, the Pentagon accepted *Iron Man 1 & Iron Man 2* despite its thematic considerations of military forces because it provides an affirmation for an American concept of equality namely there can be a good honorable war. Colonel James Rhodes (Terrance Howard), the film's surrogate for the United States military, is Tony's closest buddy, an honorable serviceman who becomes his best friend. Furthermore, in *Iron Man 2*, Rhodes is renamed *War Machine*, a superhero he created.

When *Iron Man 1* was officially released in 2008, the public's perception of the military's participation in the Middle East was ambiguous. The overtly strong nationalistic post-9/11 mindset had at least softened the nation's attitude (Yu, 2021). On his way out of office, President Bush reached an agreement that opened the way for the U.S. military to leave Iraq. It questioned about the Blackwater massacre (the shady circumstances surrounding the murder of 17 Iraqi civilians by American private military contractors) (Najim et al., 2020).

Iron Man 1 has arrived to suit this in-between geopolitical zone, and he quickly declares it. The film begins with a view of a desert area in Afghanistan, with a path of Army military trucks barreling through the countryside. Tony Stark, a millionaire arms trader, remarks as he snaps a picture with a soldier holding up a peace sign, "I love peace. With peace, I'd be out of a job." Then, when on time, he and his soldier bodyguards are attacked by an opponent who employs the same weapons that Tony's company Stark Industries produces. Before the *Iron Man 1* title card appears, Tony is kidnapped, bloodied, and placed in front of many masked militants like a terrorist hostage film.

It is all a nice picture of American heroism — and, back in 2008, a depiction of what many Americans thought that the U.S. military was on duties in Afghanistan. The truth, however, is far messier and bloodier; only days before the final American forces left Afghanistan, an inaccurate American drone rocket, one of U.S. most sophisticated military technology, accidentally murdered seven children in Kabul (Yu, 2021). The association of super-heroism with the real-world U.S. military, on the other hand, may not be coincidental. Violence is something the U.S. military reacts to rather than something it creates in the Marvel Cinematic Universe. The geopolitical backdrop of the film — proxy conflicts, a destabilized Middle East, and America's broad military-industrial complex — is depicted simply as a result of private capitalism and foreign militias, not U.S. government policy (Adlakha, 2019). This was done on purpose. However, the support of U.S. military in movies was not revealed until the Pentagon's records were published under the Freedom of Information Act five years later, including a DOD agreement that bound the picture to a military-approved script.

The film production can assist in the creation of a famous national defense vision that is supported by the DOD's objectives and operations. As a result, through seeing *Iron Man 1 & Iron Man 2*, The audience is expected to understand about the United States military and its missions. Through its involvement in film production, the Pentagon can connect a specific portrayal of military strength and geopolitical identity that is typically limited to press releases, policy documents, and military assessments to the activity of filmmaking.

However, Because the development of these movies also contributes to the representation of American national security discourses to a foreign audience, Hollywood's role as a global movie industry plays a role. Although the funding and audience for American films are global, the depiction of identity in Pentagon-supported films is limited to national borders.

In Indonesia, Hollywood films have a presence. This can be seen in people's preference for Hollywood rather than Indonesian movies. According to Cinepoint mobile application, film rating and box office applications circulating in Indonesia both locally and internationally, 7 of the 10 films with the most ticket sales in Indonesia are Hollywood films (retrieved 25 Mei 2022 from Cinepoint mobile application at playstore). Interestingly, the high interest of Indonesian audiences for these Hollywood films is that these blockbusters are dominated by films with the theme of heroes and American sophistication.

The previous research, *We Are Iron Man: Tony Stark, Iron Man, and American Identity in the Marvel Cinematic Universe's Phase One Films* (Robinson, 2018), Iron Man embodies the willingness for liberty and ensures us that borders are still present. Tony Stark, a character who embodies several aspects of traditional American identity, encourages a foundational shift in American identity fit for the 21th century More intriguingly, the American myth inevitably leads to ideas of American heroism, that are critical to comprehending how Iron Man deals with American identity in the MCU. If the frontier personified American ideologies, the frontier hero served as a nineteenth-century model of American ideologies.

Last previous research, *Hollywood, the Pentagon, and the cinematic production of national security* (Löfflmann, 2013), This study looked at popular national defense and geopolitical discourses in modern Hollywood films. It investigates how the US Department of Defense shapes public perceptions of military force and global political identity, as well as how these methods are linked to a supreme global political narrative of American supremacy and the US's role in global politics. The study investigated how the Hollywood and Pentagon correlation represents a key aspect of the military industrial complex entertainment, in which a film is used for hiring, military media relations, and advertising profit all at the same time. The Pentagon commercializes discourses of military supremacy, heroism, and American leadership by using the theme of alien incursions in significant Hollywood films.

The all previous researchers focused on how Tony Stark and Iron Man deal with American identity, how the United States Department of Defense is openly engaged in supporting and portraying a public imagination of American military strength and globalpolitical identity throughout its entertainment industry liaison. and how America produces propaganda films, while this research is focused on how to convey American heroism message through the hidden propaganda in movie *Iron Man I* (2008) and *Iron Man 2* (2010) through semiotics & film theory. The novelty of this research is in the form of theoretical novelty and data source, in which the theories used are Peirece's semiotics theory and Villarejo film theory. The data used is taken from 2 films at once, namely Iron Man 1 & Iron Man 2.

METHOD

This study is classified as qualitative research. The meaning and interpretation of the text are emphasized in qualitative research. This type of research is concerned with the interpretation of a specific text. Because the data is not in the form of a fixed number, this method allows for more elaborated analysis. While the analysis is in the form of qualitative data, the purpose of this research is to discover the meaning behind the film, which must be interpreted in order to comprehend the hidden propaganda of American heroism in the film *Iron Man 1 & Iron Man 2*.

According to Miles and Hubberman (2014), qualitative data analysis is an effort

made by organizing data, sorting it into managed units, synthesizing it, finding patterns, finding out what is essential, and deciding what to tell other people. Miles and Huberman (2014) suggest that activities in qualitative data analysis are carried out interactively and take place continuously at each level or stage of research until the data is saturated. The technical analysis of the data used in this research is the technical analysis of qualitative data from Miles and Huberman (2014). Miles and Huberman state that three streams of analysis activities coincide, namely Data Reduction, Data Display, and Drawing Conclusions or verifying.

The source of the data of this research are Jon Favreau's films *Iron Man 1* (2008) & *Iron Man 2* (2010) from Marvel Studios, and the data are the captured scenes and dialogues from the film *Iron Man 1* & *Iron Man 2*. The data are presented in the forms of scenes and narrative texts. A scene can consist of several frames and dialogs that describe the storylines in a scene. The results of the data analysis obtained a list of scenes that contain subtypes of risk heroism. These scenes were chosen based on subtypes of risk heroism by Franco (in Franco, Blau, & Zimbardo, 2011).

The semiotics of Peirce and the film theory of Villarejo are employed. Information and form are randomly and momentarily separated in semiotic analysis. Villarejo then later explained cinematic theory, which includes mise-en-scene, setting, lighting, wardrobe, figure, behavior, as well as cinematography, aids in determining the research's purposive sampling as well as understanding the meaning behind each of those devices. The information is presented in the form of a dialogue, a picture, or both (scenes).

Semiotics is a method of evaluating media text based on the premise that media is delivered through a variety of assumptions and indications. The meaning of media text, which is composed of a succession of symbols, is always present (Sobur, 2015). According to Charles Sander Peirce's Theory of Semiotics, Semiotics is focused on logic because logic reveals how people understand, whereas Peirce's reasoning is accomplished through signs. According to Peirce, these signs enable us to assume, respond to others, and create meaning to what the world shows. Humans will have a variety of signs in various aspects of their lives in this case. The function and use of a sign is the focus of this semiotic theory. Signs, as a communication platform, are very useful in a variety of situations and can be used in a variety of ways.

Peirce's Semiotic Analysis can be defined as the "triangle of meaning" because it contains three important aspects (Wibowo, 2013). The explanation is as follows:

1. Sign is the core idea that is used as analysis material where there is definition in the sign as a shape of interpretation of the message in discussion. Signs are typically physical or visual phenomena that are acquired by individuals. Peirce's attempt to classify signs is unique, though not simple. Peirce categorizes signs into three types: icon, index, and symbol, which support the connection between the representation and its object.

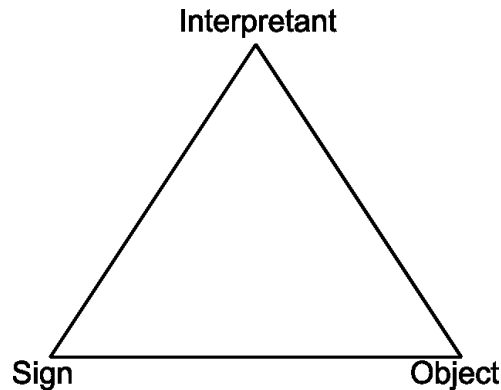
Icon is a sign that represents a 'similarity' so that the wearer can easily recognize it. The connection between the interpretant and its object is embodied in the icon as familiarity in several characteristics.

Index is a sign that has a spectacular or intractable connection with its object. The connection between the sign and its object is specific, real, and generally chronological or contextual in the index.

Symbol is a form of sign that is subjective and mainstream according to a group of people or society's consensus or tradition. Linguistic signs are symbols in general.

2. Object is the cultural context in which the sign is used as a perspective of

- meaningor is referenced.
3. Interpretant is the idea of the mindset of people who use signs to decrease them into a specific meaning about the object linked to by a sign.



Peirce's semiotics triangle (Wibowo, 2013)

The triadic concept gives rise to a semiosis process (triadic process) and the relationship never breaks, that is, the interpreter will develop into a representation and so on. The elements of the performance will be divided into three triads and then interpreted and interpreted with meaning outside the object, as Pierce explained that the interpretant is what the sign produces and in the mind the interpreter and can also be understood as a representation. So that there is a process of development in an endless interpretation in accordance with the development of the existing time period (Wibowo, 2013).

There are many elements that can be employed in interpreting a movie or film in Villarejo's cinema studies book named *The Language of Film*. The first component is *mise-en-scene*, a French term that refers to the theatrical practice of staging or putting into the scene/on stage (Villarejo, 2007). This is the first step in understanding how the film creates and reflects meaning. Nevertheless, in addition to the *mise-en-scene*, cinematography is an important component. Cinematography is concerned with the camera and framing. The frame informs us that the picture is not only intended to be viewed, but it is also legible and observable. There are three framing points: camera distance, camera length, and depth angle. The shot is captured at a specific camera range from the setting and its action. Because each camera length has a particular significance, the camera length creates a unique viewpoint for the audience. In the meantime, the camera angle provides an emotional message to the audience and directs their opinion about the actor or object in frame.

RESULT

This research aims to describe how the movie *Iron Man 1* (2008) and *Iron Man 2* (2010) construct the hidden propaganda of American heroism. Based on the analysis, it reveals that the movie does construct the hidden propaganda through the main character, Iron Man. From the movie's elements analyzed in this research, it is found out that there are certain plots or story lines, characters, dialogues, settings, and scenes which construct the propaganda techniques. There are 22 scenes with a total of 70 frames that contain two of the seven propaganda techniques in *Iron Man 1 & Iron Man 2* Movies, namely Card Stacking and Glittering Generalities described by Clyde Miller and Violet Edwards (in Hobbs & McGee, 2014). From the analysis results of *Iron Man 1 & Iron Man 2* films using Peirce's semiotics theory, 89 icon signs, 14 index signs, and 20 symbol signs were found.

DISCUSSION

After describing the selected scenes based on the propaganda techniques, the interpretation is carried out to find out what subtypes of heroism are used in the Iron Man 1 & 2 Movies to convey the message of American heroism. Based on the observations after describing the selected scenes based on the reference of the two types of risk and sub-types of heroism that have been described previously by Franco (in Franco, Blau, & Zimbardo, 2011), it is founded on two subtypes of the type of risk Physical risk heroism, namely Military or other duty-bound physical risk heroism and Civil heroes - non-duty-bound physical risk heroism, in addition to that, also found two subtypes from the type of Social Heroism risk, namely, odds beater/underdog, and Good Samaritan. From these five subtypes of risk heroism, 4 scenes with a total of 14 frames will be interpreted for analysis. Here are 4 scenes that contain four subtypes of risk heroism by Franco (in Franco, Blau, & Zimbardo, 2011).

1. Physical risk heroism
 - a. Military or other duty-bound physical risk heroism



Frame 1.1 Pentagon detects intruder at the sky



Frame 1.2 Two F-22 Raptors appear behind Iron Man



Frame 1.3 F-22 Raptor fires Iron Man



Frame 1.4 F-22 Raptor crash with Iron Man

Scene 1 Iron Man versus F-22 Raptor (01:19:26 - 01:23:05)

The cinematography used is Long Shot. It wants to show a very chaotic situation at the Pentagon with many soldiers wearing full military uniforms when an unknown object enters the forbidden zone and shows an exciting battle scene between Iron Man and the F-22 Raptor. The lighting used is Low Key, where very little light appears, causing a tense effect because they are busy contacting other agencies to confirm the unknown object. Here is the conversation between the Major and the F-22 Raptor Pilot:

01:23:48.075 --> 01:23:49.450

That thing just took out an F-22 inside a legal no-fly zone.

01:23:49.534 --> 01:23:51.992

Whiplash-2,

If you have a clear shot, take it.

From the identification in scene 1, several types of icons and symbols were found. The following is a list of signs in this scene:

1) Icon

Picture of computers and monitors (Frame 1.5 Pentagon detects intruder at the sky)

The interpretation refers to the American military, which had very advanced monitoring technology. All information can be displayed on the monitor screen to make it easier to carry out their tasks.

Picture of U.S. soldiers communicate with each other (Frame 1.6 Pentagon detects intruder at the sky)

The interpretation created is the seriousness of the American military in overcoming the threat. This seriousness can be seen when all the soldiers in the base are busy coordinating with each other to monitor foreign objects that enter their restricted area.

Picture of two pieces of F-22 Raptor (Frame 1.7 Two F-22 Raptors appear behind Iron Man)

The interpretation leads to the seriousness of the American military in dealing with threats to national security. 2 pieces of F-22 Raptors were chosen to face a threat because these aircraft were the most sophisticated aircraft at that time and wanted to give their best efforts to protect national security.

Picture of Iron Man being shot by an F-22 Raptor (Frame 1.8 F-22 Raptor fires Iron Man)

The interpretation is in the form of decisive action taken by the

American military when there is a severe threat. The F-22 Raptor fired on Iron Man because Tony did not respond when he was contacted by radio. This sign is an action to protect national security from threats.

Picture of F-22 Crash (Frame 1.9 F-22 Raptor crash with Iron Man)

The interpretation leads to a pilot's struggle to maintain his country's security can be life-threatening. This sign shows that the acts of heroism carried out by the American military are dangerous and can be life-threatening.

2) Symbol

Major's words, "That thing just took out an F-22 inside a legal no fly zone. Whiplash-2, If you have a clear shot, take it."

The object refers to the F-22, which maintains national security. The interpretation is in the form of actions to maintain state security against incoming threats. This sign means that the American military takes decisive action against anything that can threaten the country's security.

The Glittering Generalities technique is used when a foreign object enters the restricted zone. The pentagon headquarters quickly ascertained the object because it could threaten the safety of residents. The major who takes the lead in those situations always says, -If you have a clear shot, take it. It explains that America is serious about preventing the danger that can be caused, and it shows that America will always protect the population when there is a threat even though life is at stake because in this scene one F-22 Raptor pilot almost dies because his parachute cannot be opened.

In this scene, 2 F-22 Raptors belonging to the American military try to fight foreign objects that enter a restricted area without a permit that can threaten security. The actions above provide an overview of the high-risk situation carried out by the American military. This high-risk action is reinforced by a scene where one of the planes crashes into Iron Man and causes damage to the plane. The pilot managed to get out of the plane via the ejector but had difficulty opening the parachute at the start.

b. Civilheroes - non-duty-bound physical risk heroism



Frame 2.1 Yinsen dying and talking to Tony



Frame 2.2 Tony get angry after Yinsen's death

Scene 2 Yinsen death scene (00:37:50 - 00:38:35)

The cinematography used is Close Up, which shows a sad Tony expression because of Yinsen. Yinsen is dying on a sack with the American flag logo and the words the USA wrote on it. Their location is still in the cave, using Key Light lamps to create a dramatic effect and focus on Tony and Yinsen expressions. Here is the conversation between Tony and Yinsen:

00:38:08.863 --> 00:38:11.654

I want this. I want this.

From the identification in scene 2, several types of icons, indexes, and symbols were found. The following is a list of signs in this scene:

1) Icon

Picture of Yinsen in critical condition (Frame 2.3 Yinsen dying and talking to Tony)

The interpretation refers to the defeat of Yinsen, who was trying to save Tony from the bad guys. Previously Yinsen tried to buy time, but the bad guys outnumbered him.

2) Index

Tony's sad expression (Frame 2.4 Tony get angry after Yinsen's death)

The Object points to Tony grieving the loss of a Yinsen. The interpretation is that Tony regrets it because he cannot save Yinsen, who had helped him make the Iron Man suit.

3) Symbol

Picture of the American flag logo and the words USA (Frame 2.5 Yinsen dying and talking to Tony)

The object was referring to the sack that Yinsen was leaning on. The interpretation created is the tribute given by America to Yinsen for saving Tony. The honor was given by giving the American flag logo on Yinsen's final resting place.

Yinsen's words, "I want this. I want this."

The object pointed to Yinsen's dying actions. The interpretation is Yinsen's desire to sacrifice to save Tony. Yinsen's act of heroism became his desire because he wanted to serve America.

The Glittering Generalities technique was used when Yinsen sacrificed to save Tony. Yinsen said he wanted it, meaning he

wanted to die as an American hero for saving Tony as an American patriot. Hedied in a sack bearing the American flag logo and the words the USA in honor of defending America.

Yinsen's appearance as a civilian already fulfills the element of this heroism subtype, where he sacrifices his life for Tony so that Tony can use the Iron Man suit and escape from the hideout of the bad guys. Yinsen's act of heroism is very useful for America because it has saved Tony. America pays tribute to Yinsen by putting the American flag symbol and the word USA on the sack where Yinsen died.

Physical risk heroism in movies Iron Man 1 and Iron Man 2 is used to showthe struggle as a hero has a very high risk. The struggle can be seen from the scenes analysis above, which shows acts of heroism that can threaten their lives. This movie emphasizes the values of heroism so that the audiences know why American heroes must be respected.

2. Social risk Heroism
 - a. Odds beater/underdog



Frame 3.1 Vanko enters formula rice and destroys Tony's car



Frame 3.2 Vanko tries to kill Tony with his weapon



Frame 3.3 Tony wears his Iron Man Suit



Frame 3.4 Tony fight against Vanko and win

Scene 3 Vanko versus Iron Man (00:35:37 - 00:36:52)

The cinematography used is Long Shot, which shows when Vankostarts to enter the arena to destroy cars and when Iron Man fights Vanko, who has a long-range weapon so that people can see around them watching their match in the middle of the racing arena. The Close Up technique is also used when Tony uses his Iron Man suit so that the details of the sophistication of Iron Man's suit can be seen very clearly.

From the identification in scene 3, several signs of icon and index types were found. The following is a list of signs in this scene:

1) Icon

Picture of the racing arena (Frame 3.5 Vanko enters formula rice and destroys Tony's car)

The interpretation refers to the location of the attack carried out by Vanko in the racing arena. Vanko chose the racetrack because the whole world watched it, and he intended to show that he had succeeded in making weapons similar to Tony's.

Picture of Vanko attacks Tony (Frame 3.6 Vanko tries to kill Tony with his weapon)

The interpretation leads to Vanko's revenge against Tony and intends to kill Tony for imprisoning Vanko's father.

Picture of Tony dodges (Frame 3.7 Vanko tries to kill Tony with his weapon)

The interpretation is in the form of Tony's actions which can only dodge Vanko's attacks because Tony cannot fight back. Tony dodged Vanko's whip because he was not wearing an Iron Man suit.

Picture of Tony wears Iron Man suit (Frame 3.8 Tony wears his Iron Man Suit)

The interpretation leads to Tony rising from his predicament and being ready to fight back against Vanko, who has caused chaos in the racing arena.

Picture of Tony fights back Vanko (Frame 3.9 Tony fight against Vanko and win)

The interpretation is in the form of an act of heroism by Tony for daring to fight back against Vanko, who has caused chaos in the racing arena. This heroism shows that Tony can turn things around with his advanced technology.

Picture of audiences (Frame 3.10 Tony fight against Vanko and win)

The interpretation of this sign shows that the audiences, who came from various countries, are pleased to see the heroism that Tony from America carried out against Vanko from Russia.

2) Index

Picture of F1 car split (Frame 3.11 Vanko enters formula rice and destroys Tony's car)

The Object refers to the weapon used by Vanko. The interpretation leads to the prowess of Vanko's weapon, capable of splitting an F1 car traveling at high speed.

Picture of smoke (Frame 3.12 Tony wears his Iron Man Suit)

The objects of this sign were the cars destroyed by Vanko during the racing match. The interpretation shows the power of Vanko's weapon, which is capable of causing damage and causing many explosions to emit smoke.

The best case for his side and choosing the worst case for his opponent is seen when Vanko attacks Tony with his whip weapon. Vanko, from Russia, tries to kill Tony in a heinous way. At first, Tony can only dodge attacks made by Vanko. However, after he uses his Iron Man suit, Tony can defeat Vanko and destroy the technology made by the Russian scientist. This scene shows the greatness of Tony's weapons as an American scientist compared to Vanko as a scientist from Russia who lost the fight against Iron Man.

Vanko attacks Tony and several other racers while on the race track. Tony, who was helpless against Vanko, could only dodge the attacks made by Vanko. However, after Tony used his Iron Man suit, Tony could fight back and defeat Vanko. This scene gives an idea of this subtype of heroism. The moral message is that Tony can fight back and defeat Vanko when using his Iron Man suit. This scene shows the hard work done by Tony so that he can create something that can save him from a bad situation.

b. Good Samaritan



Frame 4.1 Iron Man appears during bad guy invasion



Frame 4.2 Iron Man beats bad guy one by one



Frame 4.3 Sophisticated Iron Man's weapon aims at bad guy's head by scanning



Frame 4.4 Iron Man leaves civilian after defeated bad guys

Scene 4 Iron Man beats the bad guy and save civilian (01:17:27 - 01:18:27)

Set in a village, Tony comes with the latest Iron Man suit. The cinematography used is Medium Shot, where this shooting focuses on Iron Man, who carries out various attacks on bad guys to give the impression of a good action. Then Natural Lighting is also used so that the scene of Iron Man fighting bad guys is seen very clearly.

From the identification in scene 1.7, several signs of icon type, and symbols were found. The following is a list of the icons and symbols in this scene:

1) Icon

Picture of Tony uses an Iron Man suit (Frame 4.1 Iron Man appears during bad guy invasion)

The interpretation refers to Tony, who is ready to save the villagers by using his new Iron Man suit, which is better than before.

Picture of Destroyed houses (Frame 4.2 Iron Man beats bad guy one by one)

The interpretation created is the cruelty of the bad people who have attacked the village so that the houses belonging to the residents are destroyed.

Picture of Iron Man fights bad guys (Frame 4.2 Iron Man beats bad guy one by one)

The interpretation refers to Tony's heroism and courage in fighting the criminals who have attacked a village. Tony, who uses his Iron Man suit, does not hesitate to fight all the criminals to save the villagers.

Picture of bad people pointing guns at citizens (Frame 4.3

Sophisticated Iron Man's weapon aims at bad guy's head by scanning)

The interpretation refers to threats given by the bad guys to Tony to stop attacking their friends by pointing guns at the citizens and threatening to shoot the citizens if Iron Man does not stop attacking. This proves the cruelty of the bad people because they have threatened to shoot the hostage citizens.

Picture of Iron Man flies over the citizens (Frame 4.4 Iron Man leaves civilian after defeated bad guys)

The interpretation points to Iron Man, who is in a higher position than the villagers because he saved them from bad people.

2) Symbol

Picture of Iron Man's advanced weapon automatic target interface (Frame 4.3 Sophisticated Iron Man's weapon aims at bad guy's head by scanning)

The object refers to Tony's advanced Artificial Intelligence capable of distinguishing between bad people and civilians. The interpretation created is that Iron Man has sophisticated weapons that can automatically target bad people to be shot on target without missing to avoid casualties.

Choosing the best case for his side in the Card Stacking technique this time is when the residents had surrendered to the bad guys' attacks, but suddenly Iron Man came to fight the bad guys. With the sophistication of the weapons possessed by Iron Man, the bad guys can be easily defeated without the slightest resistance.

Good Samaritan's subtype of heroism is shown through the actions of the main character, Tony Stark. He was willing to fly from America to Afghanistan to save the villagers whom bad people attacked. Tony, who saw the attack through the news, immediately flew to Afghanistan. Tony uses his Iron Man suit to defeat the bad guys easily.

Social risk heroism in movies *Iron Man 1* and *Iron Man 2* is focused on Tony Stark as an individual who always risks his life to save other people. Tony has the ability to save others with his advanced armor. The heroism scenes are shown to increase the audience's awareness that everyone can be a hero with their powers.

CONCLUSION

The propaganda techniques, Card Stacking and Glittering Generalities, were carried out by America as a propagandist to convey the message of American heroism through scenes with elements of heroism shown in this film. Card Stacking technique conveys the message of American heroism by presenting America as the protagonist in this film and emphasizing the values of heroism. Meanwhile, Glittering Generalities technique conveys the message of American heroism by manipulating the audience's emotional side through family values, honor, justice and love for the homeland, which are presented through characters and scenes that contain elements of heroism in this film.

Iron Man 1 (2008) and *Iron Man 2* (2010) movies still have the same formula with other American movies that maintain a positive image of America as a persistent power. Based on the concepts of two types of risk and subtypes of heroism having been described previously by Franco (in Franco, Blau, & Zimbardo, 2011) used in this research, the movie shows several aspects supporting the findings in the analysis of American heroism and its maintenance in the movie. The representation comes from how the United States in the movie uses its military power, the perspective of seeing other nations, and shows how the U.S has more advanced technology than other countries.

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