

**A SYMBOLIC INTERACTIONISM STUDY ON THE MEANING OF  
CAPE AS FOUND FROM EASTERN AND WESTERN SUPERHEROES**

**THESIS**

Submitted in Partial Fulfillment of the Requirements

For the Degree of *Sarjana Humaniora*



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**2022**

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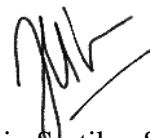
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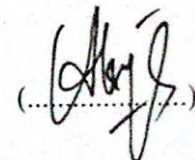
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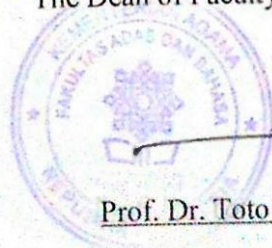


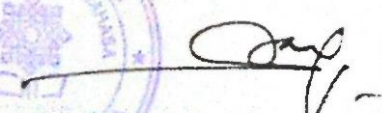
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## **DEDICATION**

This thesis is dedicated to:

1. My mother and grandmother.
2. My friends that could not be mentioned one by one.
3. Briareus classmates.
4. My beloved Lecturers of English Letter.
5. English letters 2018.
6. English Letter Department of UIN Raden Mas Said Surakarta.
7. My Almamater UIN Raden Mas Said Surakarta.

## **MOTTO**

“I leave behind me two things, The Quran and My Sunnah and if you follow these  
you will never go astray.”

- Prophet Muhammad (PBUH)

“Taking pains to remove the pains of others is the true essence of generosity.”

- Abu Bakr (R.A)

“Cry. Forgive. Learn. Move on. Let your tears water the seeds of your future  
happiness”

- Steve Maraboli

## PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *A Symbolic Interactionism Study on the Meaning of Cape as Found from Eastern and Western Superheroes* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, December 21, 2022

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## ACKNOWLEDGEMENT

Alhamdulillah, all praise and thanks is for the Almighty Allah SWT, the lord of the Universe, for His true blessing to give the researcher time, power, and strength so finally the researcher can complete this thesis. Peace be upon the great messenger Muhammad SAW who has brought human from the lowest creature to the most precious creature in this Universe.

The researcher is sure that this thesis would not be completed without the helps, supports, and suggestion from several sides. Thus, the researcher would like to express his deepest thanks to all of those who had helped, supported, and suggested his during the process of writing his thesis. This goes to:

1. Prof. Dr. H. Mudofir, S.Ag. M.Pd. as the rector of UIN Raden Mas Said Surakarta.
2. Prof. Dr. Toto Suharto, S.Ag., M.Ag. as the Dean of Languages and Cultures Faculty.
3. Dr. Nur Asiyah, M.A. as the Head of English Letters Department.
4. Dr. Muhammad Zainal Muttaqien, S.S., M.Hum. as the Coordinator of English Letters Department.
5. Yustin Sartika, M.A., as the advisor, for her guidance, precious advice, corrections, and helps to revise the mistakes during the entire process of writing this thesis. The best lecturer who always helps the researcher in all of the thesis-making process, May Allah SWT, gives you and your family health.
6. Dr. SF. Luthfie Arguby Purnomo, S.S., M.Hum as the validator of the data in this research and as the kind lecturer who always push the researcher to the limit, May Allah SWT give you and your family health.

7. All lecturers of English Letters Study program.
8. All lecturers in the State Islamic Institute of Surakarta who had delivered a meaningful knowledge during the researcher studied in this University.
9. The researcher's honorable mother, Mrs. Titik Rusdianawati, and my grandmother, Mrs. Sujiati Fauziyah, who financially support and recite prayers for the thesis to be finished. May Allah SWT removes all their worries, fears, pain, and grant them Jannah.
10. The researcher's friend, Rista Fathika Anggrela, Fadilla Setya Putri, Febiana Kusumastuti, Izmi Azima Hafidanti, and Muhammad Ardita Hafidh Zain, for all the time and support has given to researcher. May Allah return their kindness.
11. The researcher's classmates in Briarerus for all the time, kindness, helps, and support.
12. All beloved peers from English Letters Department, thank you for supporting and guiding the researcher.
13. Everyone who has helped the researcher writes this thesis whom the researcher cannot mention one by one.

The researcher realizes that this thesis is still far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular, and readers in general.

Surakarta, December 21, 2022

The researcher



Arynaa Azzahra



## VALIDATION

This is to certify that the thesis data entitled "*A Symbolic Interactionism Study on the Meaning of Cape as Found from Eastern and Western Superheroes*" has been validated by Dr. SF. Luthfie Arguby Purnomo, S.S., M.Hum., in:

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Surakarta, September 29<sup>th</sup>, 2022

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Dr. SF. Luthfie Arguby Purnomo, S.S., M.Hum.

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## ABSTRACT

Arynaa Azzahra, 2021. *A Symbolic Interactionism Study on the Meaning of Cape as Found from Eastern and Western Superheroes*. Thesis. English Letters Study Program, Cultures and Language Faculty.

Advisor : Yustin Sartika, S.S., M.A.

Key Words : *Pop Culture, Cape, Superheroes, and Symbolic Interactionism*.

This research aims to describe the categories of Eastern and Western heroes, the way capes of Eastern and Western Superheroes are presented as its status as an icon, and the reason behind the presentation of the capes of Eastern and Western Superheroes in a particular icon in regard to the society of superheroes. The researcher used a previous study by Saptanto and Dei (2020) from *Ngudi Waluto University* entitled *Gundala and Gatotkaca in the concept of modern Indonesian superheroes: Comparative analysis of the Indonesian and American superheroes*. The difference between the researcher's thesis and the previous study is in the object of the study and the theory in the thesis.

The data is categorized according to Nachbar & Lause (1992) theory which explained the cape category, presentation, and characteristics. After determining them, the researcher analyzes the symbolic interactionism using Douglas (1970) theory.

The researcher applies a qualitative descriptive study. The data search process is carried out by taking from the appearance and the function of the capes, the interaction between the characters, and the biography of the heroes. The data source is taken from several comics or movies heroes related by watching the part where the capes are directly or indirectly mentioned. The researcher uses movie as documentation and documentation technique to collect the data.

The result of the analysis shows that the most dominant data includes: 8 Eastern superhero capes fall into Pure Personal Icon, used as an Exploitation of the Icon, and are Rogue Heroes. Whereas 5 Western superhero capes fall into Pure Cultural Icon, used as Iconic Group, and are Citizen Heroes. It can be concluded that Eastern superheroes cape usage focused more on their self-identity as superhero, while the Western superheroes cape usage will also fulfill the society obligation and live up to the mainstream beliefs and values of that community.

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## **LIST OF ABBREVIATIONS**

PPI	: Pure Personal Icon
FPI	: Functional Personal Icon
PLI	: Pure Local Icon
FLI	: Functional Local Icon
PCI	: Pure Cultural Icon
FCI	: Functional Cultural Icon
AI	: Appearance of the Icon
HI	: History of the Icon
ECI	: Evolutionary Change of the Icon
IG	: Iconic Group
EI	: Exploitation of the Icon
CH	: Citizen Heroes
RH	: Rogue Heroes

## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

Gina (2012: 24) said that superhuman strength, virtual invulnerability, motivation to defeat the evildoers to maintain justice, a secret identity, and a penchant of good fashion in spandex and colorful tights are the quintessential traits of superhero that's common to be seen nowadays. However, back when it was introduced in April 1938 in the middle of Great Depression in United States, a superhero character is a new phenomenon. It was brought by writer Jerry Siegel and artist Joe, with a 13 pages comic book, the first superhero, Superman, was introduced. He has iconic spandex-clad, cape-wearing, super-strength hero from an alien planet was able to become a catalyst of superheroes in United States, and even later the Western culture (Maslon, 2013: 18).

However, just because Superman is the first superhero to be popular in United States, it doesn't mean it was the first in the world. There's a character who first appeared in a series of book and later got adapted in 1940 called Zorro that fits the criteria of hero and has capes. In outside of United States, specifically Eastern part of the world, Japan, there was also a superhero with capes called Golden Bat (Clements, 2015: 895-896). He first appeared in manga created by Tatsuo Nagamatsu in 1930, earlier than Superman. It was later becoming a popular character in *kamishibai* (paper play) street theatre.

If Clements claimed that Golden Bat got a live-action movies and TV adaptation in 2007, Maslon (2013: 38) also said that there had been many popular

comic strips in various book forms as far back as the beginning in 20<sup>th</sup> century in United States, but most of the case this was one-off experiments used for purposes. Thus, the popularity of comic book with caped superheroes exploded following Superman's cape appearance, even to the point it can be called as knock-off, they include: Sentry; Hyperion; Omni-Man; Samaritan; Plutonian, Superior; and Shazam.

According to Anderson (2019), Sentry is the Marvel universe version of DC by having similar powers and an "S" belt which is similar to Superman. Hyperion debuted several years before Sentry, and has much more similar traits to Superman with appearance and backstory that make Sentry not look like a rip-off. Omni-man are created by Robert Kirkman's who often created a universe similar to DC universe at first before he undergoes a change. Omni-Man was one of the characters before that undergoing went, a series that at first was similar to Superman with Omni-Man's backstory, but later became his own character at later reveal. Samaritan also went a similar phase like Omni-Man who is similar at first but eventually grew into his own hero. Plutonian was centered on what if Superman goes evil. Superior version of comic book is similar to Shazam in term of appearance, but Shazam is a rip-off of Superman, which make Superior is also a rip-off. Shazam has a lot of similarities with Superman that DC Comics went after a series of lawsuits toward this character.

As mentioned before, those knock-off superheroes imitated Superman backstory and appearance, but only one similarity remain that can be seen in the eyes, the capes. Some of the heroes have different backstory and different costumes,



but the capes, although the color is different, remain as small detail of superhero that makes it distinguishable to American audiences (Dubois, 2019:12).

However, it doesn't mean that all of the heroes will be a knock-off of Superman. There are both Western and Eastern superheroes who only use capes but developing their own backstory which make them not a copy of Superman. Western heroes such as: *Batman* (1940); *Magneto* (1963); *Superdupont*, a French superhero (1972); *Firebird*, a marvel female hero (1981); and many more. From Eastern heroes there were: *Kismet*, *Man of Fate* (1944); *Godam* from Indonesia (1969); *Keluang Man* from Malaysia (1998); and *All Might* from Japan (2016).

There are also Superheroes who didn't have capes including: *Wonder Woman*; *Captain America*; and even *Black Panther*, but they are able to continue their superhero characters as iconography in developing cultural landscape in United States until 21st century. Whether its appearance on screen, at Halloween parties, or even in everyday clothing and conversation, Maslon said that superheroes and their presence remain in American life in more than 80 years after inception.

Dubois (2019: 4-6) further explained that the Hollywood movie industry enhanced its popularity by producing 60 superheroes movies since *Superman* first release starring Christopher Reeve on December 15, 1978. Not stopping there, the Hollywood superhero staple also getting enhanced by the Marvel Studios and DC comics trend in recent years. In 2018, both live action and animated superhero movies got a box-office success in theaters, they are: *Avengers: Infinity War*, *Black Panther*, *Deadpool 2*, *Incredibles 2*, *Ant-Man and the Wasp*, *Venom*, *Spider-Man: Into the Spider Verse*, and *Aqua man*. *Avengers: Infinity War* which premiered in

April 27, 2018, currently holds the all-time box office for opening weekend, both domestically and worldwide. Based on IMDb review it also holds the fourth-highest record for cumulative world gross at \$2,048,709,917. *Black Panther* which premiered on February 16, 2018, broke \$1 billion in sales worldwide and hold the third-highest record for domestic growth. Both *Incredibles 2* which premiered on June, 15, 2018 and *Aquaman* which premiered on December 21, 2018, also broke \$1 billion in worldwide sales.

As mentioned in previous paragraph, all of the Western heroes who got the box office in theatre aren't using capes in their designs. Indeed, there were still heroes who use capes, but they lose the competition than the one who didn't wear it. Unlike the past, superheroes in modern ages are mainly consist of comics adapted into live- action or direct movie. However, there are also still some who used comics and animated movie as the media. The western superheroes that still wear capes such as: *Antboy*, a Denmark superhero movie (2013); *Captain Underpants*, a comic which was adapted into animated movie (2015); and *Superlopez*, a Spanish comedy movie (2018). The Eastern heroes also steadily make caped superheroes: such as: Saitama in *One-Punch Man* Japanese Webcomic in 2009; *Qahera*, an Egyptian superhero, created (2013); and Torino Sorahiko from *My Hero Academia* comic (2014).

Despite coming from different places with different culture (Memmi, 2017:1- 2), both superheroes in Western and Eastern wear capes. This led to the question what kind of differences that will present behind the meaning of the use of their capes. Superhero itself is a character who uses their superpower to help other

people (Abigail dkk, 2021:5). This means that their characters depend on other people that have witnessed their appearance or action as superhero. For example, the superheroes of United States of America including *Superman* and *Batman* are superheroes that constantly have to battle enemies to protect their city which is filled with dangerous entities. Whereas *Dishman* only solved simple everyday problems with his ability to clean and place crockery and tableware in its proper place with just a wave of his hand. There's also *Pérák* who used to be an urban Czech legend as sinister figure evolved into superhero due to the Czechia wish to have symbol of resistance against Nazi Germany.

Furthermore, the presence of superheroes also depends on people's expectations of the characters who will become their protectors and representations. For instance, superheroes such as *Captain Escudo*, *Kazakhman*, *Captain Berlin*, and *Miss America* exists as the representation of their country proven by them using both name and cape that has tied to their countries. There are also superheroes that embody the nation's belief such as *Captain Zambia* and *Kismet*. Additionally, superheroes for specific purposes also exist due to the surrounding environment. It is the case with *Franc the Face* and *Sophia the Singer* who are created by the World Health Organization due to low public awareness of stroke in Kyrgyzstan. For this reason, symbolic interactionism was chosen as a theory to analyze Eastern and Western superheroes.

For all the reasons stated above, the researcher believes that this research is important as a reference for future researchers who wish to take the same topic. The researcher believes, with various data due to the requirement of the title, it'll be

useful for those who's interested in superheroes, specifically their capes. Because as Maslon said, (2013: 18) capes became their part of identity as superheroes.

## **B. Limitation of Study**

According to the background of the study, there are at least 6 issues which can be taken from the research's object, the capes that is used in Western and Eastern heroes. First, a psychoanalysis on the use of capes of Western and Eastern heroes. Second, an analysis of children's emotion as shown on the meaning of cape found from Western and Eastern heroes. Third, the impact of the capes of Western and Eastern heroes in present heroes with no capes. Fourth, the effectiveness of Western and Eastern heroes' capes as superheroes identity. Fifth, society reflection as found from Western and Eastern heroes' capes. Sixth, a symbolic interactionism study on the meaning of cape as found from eastern and western superheroes.

This research conducts a symbolic interactionism study between the Western heroes and Eastern heroes in the comics and movies. From these several literary works, this research conducts the theory of icon in which is used to be approach to seek the structure or formula of the popular culture, particularly superheroes' capes. The theory of icon created by Nachbar and Lause (1992) is specified for categorizing the distinction between the icons, the way it's shown, and the reason behind it which correlated with the research title since it focused on symbolic interactionism.

To limit the problem, this research just focuses on analyzing the Western and Eastern heroes' who have capes. There will be characters which are possible to

be shifted, deleted, and added in analysis considering to the literary works. However, the important thing which have to be underlined is that this research will be not generalizable to all superheroes in the literary work.

### **C. Formulation of the Problem**

In the term of the capes of Western and Eastern superheroes as icon which cause the symbolic interactionism meaning, this research intends to formulate the problem in case of seeking the similarities and differences happened to the icons by examining its part first. The formulation of the problem of this research can be seen below:

1. What categories do the Capes of Eastern and Western Superheroes fall into?
2. How the Capes of Eastern and Western Superheroes presented are regarded to its status as an icon?
3. Why are the Capes of Eastern and Western Superheroes presented in a particular icon in regard to the society of superheroes?

### **D. Objectives of the Study**

Based on the formulation of the problem above, this research is wished to cope the formulation of the problem include:

1. To describe the categories of Eastern and Western heroes.
2. To describe the way capes of Eastern and Western Superheroes are presented as its status as an icon.

3. To describe the reason behind the presentation of the capes of Eastern and Western Superheroes in a particular icon in regard to the society of superheroes.

## **E. Benefits of the Study**

1. Theoretical Benefits
  - a. The writer hopes this result of the study can enrich the students' knowledge about the superheroes capes in Western and Eastern.
  - b. The result of the research hopefully can be useful input for the teacher to select the good hero used in teaching learning process.
2. Practical Benefits
  - a. The publishers can make a better design for superheroes' cape purposes in making for Western and Eastern superheroes.
  - b. This research hopefully will be useful for the other researchers who are interested in this research using the theory.

## **F. Definition of Key Terms**

### **1. Superhero**

According to Oxford dictionary, superhero is a character in a story, movie, or other sources who has unusual power and strength and uses it to help people; a real person who has done something unusually brave to help someone. Superheroes backgrounds and origins vary as what matters to identify someone as superheroes are their characteristics to selflessly help people because of their strong moral compass (Abigail dkk, 2021:5).

## **2. Cape**

According to Oxford dictionary, cape is a loose outer piece of clothing that has no sleeves, can also be covering the arms, fastens at the neck and hangs from the shoulders, like a cloak but shorter. Cape word originally came from French language from Old Occitan *capa*, and Late Latin *cappa*. Rooting from the word *ex cappa* (escape). William (1898) further explained in his book, *An Etymological Dictionary of English Language*, *ex cappa* is because to *ex-cape* oneself, to slip out of one's cape and get away.

## **3. Eastern**

According to Oxford, Eastern is connected with the part of the world which is part of Europe. Eastern, or also be called as Eastern World or the East or the Orient, is mostly known to be a part of Asia, or geographically the cultures and countries which located in the east of Europe (Mediterranean region and Arab world).

## **4. Western**

According to Oxford, Western connected with the west part of the world. The Western world word or Fluthigin, or simply referred as the West, originally came from the Latin *occidens* (Occident) which means sunset and West. The West isn't solely based on geographical location, but also cultural, along with political or economic when necessary.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Theoretical Background**

##### **1. Sociology**

The word *sociology* derives from the Latin word *socius* (companion) and the Greek word *logos* (study of). Thus, sociology literal meaning is the study of companionship (Abercrombie et al., 2000: 333). In a textbook definition, sociology means to read something close to the scientific study of the development, structure, interaction, and collective behavior of social relationships. Sociology itself was first introduced by Frank Blackmar at the University of Kansas in 1890, under the course titled Elements of Sociology, where it stays as the oldest continuing course in the United States (Giddens, 1987).

The study of sociology surrounds the diversity of social world, ranging from intimate (one-to-one exchanges) to impartial gatherings of large group of people. Meaning, the focus can be from small relationship like couples, or complex relationship that include larger group such as families, communities, a city, nations, and even relationship or interaction between the nations. Additionally, *virtual* interaction which happened in social worlds (internet) are also part of sociological studies.

Due to superhero's characteristic which is closely tied to community services (2009:77), the researcher needs to learn about the superhero's relationship with the people that they protect in order to understand the meaning



behind the use of their capes, in which is the scope of sociology, specifically symbolic interactionism. Furthermore, by using symbolic interactionism, the relation of using the capes between Western and Eastern can be understood.

## **2. Symbolic Interactionism**

This research employs a *Symbolic Interactionism* approach which is a theoretical framework in *sociology* (Carter and Fuller, 2015). *Symbolic Interactionism* is usually called as SI, consists of word *symbolic* and *interaction*. According to communication dictionary (Effendy. 1989:352), *interaction* is a process which affect each other's behavior or activities among the society members. As for *symbolic*, it means to symbolize something (1989:352).

*Symbolic* originally comes from Latin language *Symbolic (us)* and Greek *Symbolicos*. Susanne said in her *Science Book of Communication: Introduction* (Mulyana, 2008:92) that one of the human basics needs is the need of symbolization or using symbols, where human is the only mammals that often express themselves through symbols. Cassirer claimed that what makes human superior than other creatures is their ability as *animal symbolicum*. According to Oxford dictionary, interaction is the act of communicating with somebody, or between two things which make them have effect on each other.

*Symbolic Interaction* according to Effendy (1989:352) is a concept which states that the essence of the *occurrence* of social interaction between individually, *individuals* with groups, then between the groups themselves is because of *communication*. Communication which means is a unity of thoughts that happened previously on each of themselves which involve have

internalization or inner thoughts.

The history of *Symbolic Interactionism theory* can't be separated from the thought of George Harbert Mead (1863-1931). Mead was born in Hadley, one small town in Massachusetts. He became a professor at Oberlin campus, Ohio, then proceed to move teaching from one campus to another until he was invited to move from University of Michigan to University of Chicago by John Dewey. This is when Mead started making a record of contributions to social science by launching *the theoretical perspective* which later will become *Symbolic Interaction Theory*. As a result, Mead was known as social psychologist expert in sociological field. Mead settled in Chicago for 37 years, until he died in 1931 (Rogers. 1994: 166).

There are many researchers other than Mead who also used *symbolic interactionism* approach where in this theory it provides a relatively specific approach to the science of human group life and human behavior, and has made many intellectual contributions, including John Dewey, Robert E. Park, William James, Charles Horton Cooley, Ernest Burgess, James Mark Baldwin (1994: 168). The generation after Mead was the beginning of the development of *Symbolic Interactionism*, where at that time Mead's premise was split into two schools that differ in methodology, they are (1) the Chicago School pioneered by Herbert Blumer, and (2) The Iowa School pioneered by Manfred Kuhn and Kimball Young (1994: 171).

The Chicago school which was pioneered by Herbert Blumer (who coined the name Symbolic Interaction in 1969) and his students, is the result of Blumer

who continued the research that had been done by Mead. Blumer takes a qualitative approach, which believes that the study of humans cannot be equated with the study of inanimate objects, and many thinkers in the Chicago school take an interpretive approach based on the pioneering thoughts of George Harbert Mead (Ardianto. 2007: 135). Blumer thinks that researchers need to put their empathy with the subject matter to be studied, try to enter the experience of the object under study, and try to understand the values possessed by each individual. The scientific approach of the Chicago School emphasizes biographies, case studies, diaries (diaries), autobiographies, letters, indirect interviews, and unstructured interviews (Wibowo. 2007). The Iowa School was pioneered by Manford Kuhn and his students (1950-1960s), by taking a quantitative approach, where many of these circles adhere to the epistemological tradition and post-positivist methodology (Ardianto. 2007: 135). Kuhn believes that the concept of symbolic interactions can be operationalized, quantified, and tested. This school of thought develops several new perspectives on "self-concept" (West Turner. 2008: 97-98). Kuhn tried to maintain the basic principles of the interactionists, where Kuhn took two steps from a new perspective that was not found in the previous theory, namely: (1) clarifying the self-concept into a more concrete form; (2) to achieve the first thing, he used quantitative research, which in turn led to microscopic analysis (Little John. 2005: 279). Kuhn was in charge of a technique known as the *[twenty-question personal attitude test" [the Twenty statement self-attitudes test (TST)]*. The twenty-question personal attitude test was used to measure various personal aspects (2005: 281). At this stage, the

difference *between* the Chicago School and the Iowa School is clear because the work of Kuhn and his friends is very different from the flow of symbolic interactionism. This weakness of the Kuhn method is deemed inadequate for investigating process-based behavior, which is an important element in interactions. As a result, a group of Kuhn's followers switched and created the *new* Iowa School. The new Iowa school was pioneered by Carl Couch, in which the approach is carried out regarding the study of coordinated interaction structure of behavior was carried out through a series of events recorded by video recording (video tape).

The essence of this school in carrying out research is to look at how interactions *begin* (openings) and ends (closings), which then the result will be calculated based on how the differences are going to be resolved, and how the unanticipated consequences that have hindered the achievement of interaction goals can be explained. One small note is that these isolated principles may form the basis of a constrained theory of *Symbolic Interactionism* in the future (2005: 283).

*Symbolic Interactionism Theory* is a newcomer theory in the study of communication science and literature, which is around the early 19th century ago. The theory of SI continues to develop until now, where SI is indirectly a branch of sociology from an interactional perspective (Ardianto. 2007: 40). According to interactional perspective, SI is one of the perspectives that exist in communication studies, which is perhaps the most *humanist* (2007: 40). This *perspective* knows to emphasize the grandeur and masterpiece of individual

values above the influence of existing values a lot. It also considers that each individual in himself has the essence of culture, interacts in the social community, and produces the meaning of *ideas* that is agreed upon collectively. In the end, it can be said that every form of social interaction carried out by each individual will consider the individual's side, this is one of the characteristics of an interactional perspective that embodies symbolic interactionism.

Soeprapto (2007) also emphasizes that the relation and the essence of this approach is the individual itself. Many experts of this research also agreed that the individual is the most important aspect in this sociological concept. They say that individual objects can be directly studied and analyzed through their interactions with other individuals. According to Ralph Larossa and Donald C. Reitzes (1993) in West-Turner (2008: 96), symbolic interaction basically describes a frame of reference to understand how humans, together with others, create a symbolic world and how the world shapes human behavior.

*Symbolic interactionism* exists because the basic ideas in forming meaning come from the human mind about self, their relationship in the middle of social interaction, and having the ultimate goal to mediate and interpret the meaning in the Society where the individual lives. As noted by Douglas (1970) in Ardianto (2007: 136), meaning comes from interaction, and there is no other way to form meaning, other than by building relationships with other individuals through interaction. The brief definition of three basic ideas of *Symbolic Interactionism* include:

- a Mind is the ability to use symbols that have the same social

meaning where each individual must develop their thoughts through interaction with other individuals.

- b. Self is the ability to reflect on each individual's self from the assessment of other's opinion or point of view, and SI is a branch of sociological theory that expresses The-Self and the world outside.
- c. Society is a network of social relationships that are created, built, and constructed by each individual in the community. Each individual is involved in the behavior the activities that they have actively chosen with consent, which in turn leads people in the process of taking a role in their society.

*Mind, Self, and Society* is George Herbert Mead's most famous work (Mead, 1934 in West-Turner, 2008: 96), in which the book focuses on three themes of concepts and *assumptions* needed to formulate a discussion of SI. Those three themes of Mead's conceptual thoughts that underlie Symbolic Interactionism include:

- a. The importance of meaning for human behavior.
- b. The importance of the concept of self
- c. The relationship between individuals and society

The second theme of SI proposed by Mead is the importance of *Self-Concept*. This theme emphasizes the development of self-concept through the *individual* actively which is based on social interactions with other people. According to LaRossan & Reitzes (1993) in West-Turner (2008: 101), this theme

has two additional assumptions, they are:

- a. Individuals develop self-concept through interactions with others.
- b. *Self-concept* forms an important motive for behavior.

Herbert Blumer, Mead's student, in his work draws seven assumptions from the three concepts which is previously mentioned by Mead. Those seven concepts are:

- a. Humans act towards others based on the meaning that other people give them.
- b. Meaning is created in interactions between humans.
- c. Meanings are modified through an interpretive process.
- d. Individuals develop self-concept through interactions with others.
- e. Self-concept provides an important motive for behavior.
- f. People and groups are influenced by cultural and social processes.
- g. Social structure is generated through social interaction.

### **3. Icon**

The term icon stems from the Greek word for *image* and is traditionally used to refer the religious objects developed in late medieval times in Eastern Europe as means of communicating significant beliefs and values of a faith to many illiterate believers. According to Nachbar and Lause (1992:171), traditional icons convert objects into signs which everybody can read the same way that a traffic sign indicating a pedestrian crossing. For instance, using a shadow figure outline against a yellow background to convey its message and warning. However, traditional icons (and their popular counterparts) are more than mere

*signs*. They express a deep-seated, significance message of faith which binds a community or belief together, and impart magical powers to those who venerate the icon. A cross or crucifix, for example, is like a traffic sign from previous example which is a symbolic representation of an idea expressed without words; but a cross or crucifix also serves as an expression of religion beliefs which unites its owner with others of the same faith and magically ties the individual believer into an intimate relationship with God. A sign is just a signal; however, an icon is also a talisman.

Popular icons perform similar roles in the realms of secular belief and values (1992:71). Similar to the traditional icon, popular icons are also important elements of the group's beliefs and values, and impart magical powers to the iconic group. For example, Americans are united in a culture-wide obsession with cars. They treat the act of buying automobiles in any less of good condition as treason. Nachbar and Lause (1992:71) furthermore explained that the cars are used as expression of their belief in individual freedom (everyone should be able to own one to drive wherever and whenever they wish), material success (since it mirrors how much earnings they earn), and endless abundance. If cars were simply insignificant (non-iconic) objects designed solely for transportation, then there would be no reason they couldn't look all exactly alike and designed only for fuel efficiency and safety, and used to carry as many people as possible. This is the case of taxicab from heil, which means it's a non-iconic car.

All icons share three characteristics, they are: a) objects, which b) express important popular beliefs and values, and c) convey *magical* powers to the



group. However, it's important to note that they also have their own distinction to be drawn amongst the various type of icons as well. The broader vision is between the objects which have no rule other than to express elements of a popular mindset (purely expressive, or *pure* icons) and those which have something in addition to convey the beliefs (have other function other than the symbolic one). It's also possible to classify popular icons according to the size and nature of the group which accepts the icon and finds it meaningful. Icon which are significant only to a given individual or very small group (e.g., family) are termed as *Personal* icons; objects which have iconic significance to a small community, town, or area are called *Local* icons; and those representations of the beliefs and values of a significant cultural subgroup or of the cultural as a whole are labeled as *Cultural* icons. These categories cut across each other in a crosshatch fashion to produce a relationship summarized in the chart below:

Table 1.1 Icon Classification (Nachbar & Lause, 1992:171)

	Personal	Local	Cultural
Pure	X	X	X
Functional	X	X	X

- a. Pure Personal Icons: Objects which have no function other than to symbolize a meaning important to an individual and the small group immediately surrounding him.
- b. Functional Personal Icons: Objects which have a function in addition to their symbolic meaning for an individual or small group.
- c. Pure Local Icons: Objects which have no function other than to

symbolize a meaning or belief important to a small community or town.

- d.* Functional Local Icons: Objects which have a use in addition to their symbolic role of representing beliefs and values meaningful to a small community, group, or town.
- e.* Pure Cultural Icons: Objects with no function other than to symbolize significant beliefs and values meaningful to important cultural subgroups and/or to the culture as a whole.
- f.* Functional Cultural Icons: Objects which have a use in addition to the expression of emotional and/or intellectual meanings important to the entire culture and/or to sign sub-groups within the culture.

Understanding icons characteristics won't be enough unless the value behind the icons creation were also explained (Nachbar & Lause, 1992). There were various values that can be placed upon those icons, and by analyzing which value is the most dominant in an icon, one value can be chosen. The icon values are:

- a.* Appearance of the Icon: Determined by seeing the shape, color, and size of the icon for searching the significance of the icons.
- b.* History of the Icon: Determined by searching the icon's origin. For instance: the time and place creation of the icons; the possibility of cultural circumstances that made the icon development succeeded or is needed for success result; and the existence of the icon came from the representative of important myths, beliefs, or values.
- c.* Evolutionary Change in the Icon: Determined by looking whether

there's alteration of the icon's meaning over the time that affected its appearance, its overall significance, or both.

- d. Iconic Group: Determined by analyzing the group that the icon represented. It can be a mass culture such as country or sub-groups that can be analyzed based on the demographic characterizations including age, sex, class, religion, etc.
- e. Exploitation of the Icon: Determined by the existence of groups that tried to use the significance of the icon's meaning in different ways to make it appealing to the masses.

#### **4. Superhero and Hero**

According to Coogan (2009:77), superhero is a character that has pro-social mission; selfless; and has superpower, including: extraordinary abilities, highly developed physical, mental, or mystical skills. Superhero's identity also closely tied in a codename and iconic costume which usually being expressed in his biography, character, powers, or origin (transformation from ordinary being to superhero). To be more specific, superhero can be divided into several categories: humans with superhuman abilities, costumed vigilantes, gods, goddesses, aliens, and robots (Russell, 2013). Nachbar and Lause (1992) defined popular heroes as real or imaginary people who represents the ideals culture of that community. Heroes are the embodiment of what people strive to become, and also as a perfect representative of the ideal culture.

Superhero itself is widely popularized in comic books and comic strips; television and movie; and popular culture. *Superman* who was the first widely

hailed superhero appearing in *Action Comics #1* in June 1938 became the prototype for the other superheroes that later emerged. This is due to *Superman* is developed in the United States, which is like the comic books; radio; movie; and television, is in line with American popular culture and later spread to the world. Thus, although historically the comic books came first, since superhero first appeared in comics books, superheroes and comics books history becomes interchangeable. The superhero history is also called as superhero era. According to Sanderson (2017), as the name implied, superhero era is divided into five categories based on the year the superhero is created, it includes: Golden Age (1938-1954); Silver Age (1956-1969); Bronze Age (1970-1984); Late Bronze Age (1980-1984); and Modern Age (1985-Present).

a. Golden Age (1938-1954)

Golden Age is the era where the first modern comic books and the first superhero were created in the United States. It was Superman, the first costumed and caped superhero which was introduced by DC Comics in *Action Comics #1*. It was created by writer Jerry Siegel and artist Joe Shuster in June 1938. At the time, Superman was not labeled or marketed as a “superhero,” even though he perfectly personified the term as it is commonly defined today: a heroic character with an altruistic mission, who possesses superpowers, wears a defining costume, and functions in the “real world” in his or her alter ego. According to Mike Benton, in *Superhero Comics of the Golden Age: The Illustrated History* (1992), he said that although the term *superhero* was used as early as 1917 to describe a public

figure of great talents or accomplishments, the early comic book heroes of the 1940s were usually referred to by their creators as *costumed characters* or as *long-underwear* or *union-suit* heroes. They were also called *mystery men*. Nonetheless, the superhero had been established and was about to multiply in number through American popular culture.

Encouraged by Superman's success, DC introduced several superhero characters after Superman, including Batman in *Detective #27* in May 1939 and the new Superman's solo series, *Superman #1*, in the summer of 1939. It's not only DC Comics which realized the potential of superhero in comic market, thus in November 1939, another comic publisher which would later become DC's chief competitor entered the field, Timely Comics. Its first superheroes—the first Human Torch, the Sub-Mariner, and the original Angel—premiered that month in an anthology that bore the eventual name of the company: *Marvel Comics #1*.

The years 1940 and 1941 heralded an eruption of new comic-book superheroes. Superhero subcategories also quickly arose. For example, there were the sidekicks, pre-teen or teenage junior superheroes who worked alongside their adult mentors. Starting this trend was Robin the Boy Wonder, first seen in *Detective #38*. Robin was introduced by Batman creator Bob Kane as a gateway for young readers to live vicariously through their hero's adventures and as a means to soften the rather gruesome tone of Batman's first year of publication in which the character, originally more anti-hero than superhero, hurled mobsters off rooftops. Most of these early

superheroes had secret identities: they obtained superpowers through bizarre, often scientifically based occurrences, or through acquisition of power-inducing devices; they hid their actual identities behind a mask, a costume, and often a cape; they adopted a flamboyant appellation; they engaged in bizarre or outlandish escapades, and they dedicated their lives and their abilities to fighting crime—or to fighting Nazis.

Due to superhero popularity, the comic-book industry flourished from a mere six companies in the pre-Superman days of 1936 to two dozen by the early 1940s. Most of the superhero comics reader came from the American boys since the character inspired them during the hard time in World War II. Due to the influence of World War II, many fictional foes were created based on real-life German and Japanese soldiers, including Captain Nazi; the Red Skull; and Baron Gestapo. Although no one at the time referred to it as such, this era of comics, particularly superhero comics, is considered the medium's Golden Age. In retrospect, the era is better remembered for its novelty and profusion, not for the quality of its material. Most superhero stories at this time were primitively scripted and crudely drawn, yet audiences then were less discerning, seeking escapism rather than artistic or intellectual engagement.

Cultural stereotyping, reflecting the social prejudices of the day, was rampant during the Golden Age of superheroes. To be fair, there was no bigoted board of comics creators orchestrating these characterizations. Comic books, like movies, novels, and radio, simply reflected America's

perception of non-whites as second-class citizens—and minorities were in no position to argue at the time. However, the Japanese—“Japs”—were rendered with fangs or with buck teeth, colored with yellow skin, and sometimes represented with pointed ears. But these pejorative portrayals were justified, many thought in the early 1940s. After all, the Japanese were the enemy, the “devil” who had perpetrated the attack on Pearl Harbor, and so they “got what they deserved” with such depictions. Thus, since superhero is created as cope-mechanism to escape the dire situation of World War II, the end of World War II nearly marked the end of superhero popularity.

Furthermore, a psychology, Wertham, published a 1954 book titled *Seduction of the Innocent*, indicting comic books for causing juvenile delinquency and moral decay among youth. In response, the Senate Judiciary Committee created a Subcommittee to Investigate Juvenile Delinquency in the United States, which held widely publicized hearings between April and June 1954 to investigate the validity of Wertham’s claims. Rather than fall under the wrath of the federal government, in September of that year the comic-book industry created the Comics Magazine Association of America (CMAA), an organization made up of all comic-book publishers that wanted to get their comic books distributed. The CMAA immediately went to work adopting the self-censoring Comics Code Authority (CCA), whose 41 standards described strict editorial guidelines for depicting sex, crime, horror, and violence within the pages of comics.

Despite the industry's good intentions in pursuing a path of self-censorship, the majority of comics publishers went out of business or canceled entire lines of books during the 1950s, while those that remained—most notably, DC is forced to dumb down their stories in an effort to meet the requirements of the code and to appeal to a nation in the thrall of strict moral standards. Sales shrunk even more, as many parents forbade their children from reading comics. It was comics' darkest hour. The Golden Age of superheroes was over.

b. Silver Age (1956-1969)

After World War II and into the 1950s, superheroes evoked a more unified world view. Superman and Batman joined England's Knight and Squire, France's Musketeer, "South America's" Gaucho, and Italy's Legionary in "The Club of Heroes" in *World's Finest Comics* #89 (1957). However, there were exceptions to this growing depiction of diversity. Blacks mostly disappeared from comics, and the spread of communism made villains of Russians and Chinese, trends that continued into the 1960s.

However, by the mid-1950s, the comic-book industry was actually imperiled. To survive, comics had turned to other genres, including science fiction. Science and technology proved a popular theme. Technological advancements spawned during the atomic age piqued Americans' imaginations, while the Red Scare (fear of communist states like the Soviet Union) fomented rampant paranoia. Science and Cold War mistrust melded in November 1955 when DC Comics introduced—with absolutely no



fanfare—the first new superhero in roughly ten years: the Manhunter from Mars. Despite this, *Batman and Detective Comics* also teetered on the brink of cancellation by 1964, stagnant from years of mediocre stories and art. Julius Schwartz, who has succeeded resuscitating other superheroes, was assigned to save Batman. Thus, Schwartz returned Batman's story to its original genre, mystery, and altered some of his appearance. These resulted in stronger sales than DC had been earning than the other titles, however it's still considered lower than in the Golden Age.

Around this time, Marvel created a superhero group to rival DC's Justice League (JLA), which is Fantastic Four (FF). The Fantastic Four may have been inspired by the JLA, but they shared no other traits. The FF was the JLA through a refractive lens. The Justice Leaguers exemplified camaraderie and teamwork, its members, except for Aquaman, concealed their true identities behind their colorful super guises, and its heroes lived in fictional cities (Metropolis, Gotham City, Central City, and others); on the other hand, the FF bickered incessantly, they saw no reason to conceal their superpowers behind alter egos, and they resided in the “real” world city of New York. With each new series, the differences between Marvel's and DC's titles became progressively apparent. Marvel's rise to prominence caused changes throughout the industry, especially at DC. Thus, DC tried several methods to defeat Marvel's sale, such as instated popular artist Carmine Infantino as art director in 1967 to make the comics cover more appealing. However, Marvel's superheroes continued to outsell DC's by the

end of the 1960s. DC ended the Silver Age with the same dilemma it faced at the beginning of the era: how to make its superhero comics popular again.

c. Bronze Age (1970-1984)

Marvel Comics' successfulness in the comics industry in the 1960s caused DC's editorial director Carmine Infantino determined to make the new decade as time to regain market share. They do it by using the veteran artist who had co-created most of Marvel's superheroes along with altering several superhero and super villains characteristic.

In 1971, when a three-issue, anti-drug story Stan Lee penned for *The Amazing Spider-Man* #96 through #98 (1971) was rejected by the industry's censorship board, CCA, he pushed Marvel to keep print the issues. It was the first time a major comic-book publisher had exercised such defiance. The CCA, in response, relaxed some of its requirements to more adequately address societal changes. One of those liberalizations permitted the depiction of the undead, which had been taboo since the implementation of the CCA in the mid-1950s. Marvel took full advantage of this, fostering a 1970s horror-comics fad. Marvel steered two other Bronze Age industry movements: "sword and sorcery," beginning in 1970 with its adaptations and continuations of Robert E. Howard's fantasy hero *Conan the Barbarian*; and Kung Fu, through *Master of Kung Fu*, *Iron Fist* and others. Marvel continued to push heroes with "real" problems. In the controversial *The Amazing Spider-Man* #121 (1973), the hero did not save the day, as Gwen Stacy, girlfriend of Spiderman's alter ego, Peter Parker, died at the hands of

the villainous Green Goblin.

The Bronze Age also repopularized heroes of yesterday. DC's noir interpretation of *The Shadow* won acclaim, and the company obtained rights to the superheroes of Fawcett Publications and Quality Comics, the results being it's *Shazam!* series (starring the original Captain Marvel) and its super team title, *Freedom Fighters* (with Uncle Sam, Phantom Lady, and others). Marvel, meanwhile, published *Doc Savage*, one of the forebears of modern superheroes.

Despite lackluster sales in the industry, a few other publishers launched superhero comics during the Bronze Age. Atlas Comics produced a diverse but short-lived comics line in the mid-1970s, including superheroes Tiger-Man and the Destructor, and longtime player Charlton Comics published King Features' jungle hero *The Phantom* and introduced a wry superhero parody, E-Man.

#### d. Late Bronze Age (1980-1984)

The early 1980s were a time of transition for the comics industry. Readers no longer responded to simplistically rendered, altruistic do-gooders as exemplified in the stories of earlier superheroes. Now, "Superheroes needed a reason to be superheroes," stated TV screenwriter James Grant Goldin in the 2003 documentary *Comic Book Superheroes: Unmasked*, when referring to post-1980 costumed crime fighters. Now superheroes would be motivated by stimuli other than "saving the day" or saving society.

Until 1980, comic books had remained essentially the same: a 64- or

32-page periodical published on inexpensive newsprint paper. That format began a metamorphosis in 1981. Comic-book venues were dwindling, as newsstands, drug stores, and other outlets stopped selling them due to their low-profit margin. But specialty shops, more akin to clubs for hardcore fans, began carrying new titles, offering comic-book publishers a fresh lease on life.

This “direct sales” market, where retailers ordered a finite number of copies of each series, offered three benefits: it helped the industry distribute its product straight to the consumer, it eliminated the return of unsold copies, and it sidestepped the approval of the CCA. DC Comics was the first major publisher to explore this market with “direct only” one-shots, including *Madame Xanadu* (1981). Graphic novels—epic stories in one longer, and sometimes larger, package—were also introduced to help the medium nurture storylines too complex for monthly serialized periodicals.

New independent publishers entered the business. Pacific Comics of San Diego, California, opened shop in December 1981 with *Captain Victory* and the *Galactic Rangers #1*, written and illustrated by the legendary Jack Kirby. Other independents and creator-driven soon followed the trends. Many of these new superheroes created in this era scoffed at historic mores and pushed the medium into grittier, sexier, and more thought-provoking terrain.

e. Modern Age (1985-Present)

By the mid-1980s, the Comics Code had become more relaxed.

Superhero subject matter could also no longer be neatly resolved in one 32-page story. However, by the early 1990s, superhero comics were not appealing to most kids, who by this time were distracted by a cornucopia of entertainment options. Additionally, the era of the provocative superhero had created a level of sophistication beyond the interest of most children—hyperactive computer games and violent movies offered more eye candy.

Comics received a temporary financial boost when a speculation frenzy hit in the 1990s. Rare Golden Age comic books were suddenly selling for thousands of dollars. Kids of all ages began buying and hoarding comics. Variant covers and cover enhancements lured consumers into buying multiples of the same comic book, and sales of special issues climbed into the millions, making some royalty-earning or rights-holding artists extremely wealthy. The superheroes were now heavily armed counter-terrorists, disenfranchised street fighters, and demonic entities. “Events” shook up the status quo for longtime superheroes, like the (temporary) death of Superman in 1992. This period also saw the rise of “Bad Girl art.” This rose from a trend in comics, movie, and other media toward strong, positive heroines with attitude. Early precursors of the era’s Bad Girl art include Warren Publishing’s dark 1970s temptress Vampirella and Frank Miller’s 1980s assassin Elektra.

Speculators finally got wise and defected from the fold in the mid-1990s, causing an abrupt collapse that depressed the marketplace. Due to the crash and costly mistakes by its then owner, Ronald Perleman, Marvel

Comics filed for bankruptcy in 1996. “Comic books are dead,” the skeptics cried. But superheroes lived on and received a boost in new venues. Beginning with director Tim Burton’s blockbuster movie *Batman* (1989), superheroes maintained constant visibility in movie, on television, in video games, on apparel, as toys, and on Internet sites. This media awareness both hindered and helped superhero comic books. Negatively, superheroes in mass media fed the entertainment options that lured consumers away from reading comics. Positively, the income generated by the licensing of comics characters allowed the comic-book business to stay alive; under new ownership, Marvel paid off its creditors and emerged from bankruptcy in 1998.

The audience for superhero comic books has remained small but remarkably loyal. Sales of collected editions have been encouragingly healthy, with the public’s familiarity with superheroes helping sell trade paperbacks to the bookstore market, and important new comics publishers have arisen in recent years. In 1989, DC’s parent company shifted from Warner Publishing to Warner Bros., the movie and television studio, and DC found itself directed to feed a media machine. In 2009, Warner Bros restructured DC in 2009 and DC Comics became a subsidiary of the company DC Entertainment, which now handles DC’s characters in all media including comics.

Marvel, too, had success in launching its comics characters into live-action motion pictures. Marvel Studios, founded in 1996, and co-produced

movies based on Marvel characters in partnership with other movie studios. Superheroes seem destined to endure in the 21st century, and endure in culturally diverse ways. The superheroes started to build around ethnicity, or a cultural connection. Non-Anglo superheroes have increasingly starred in their own comics, including El Diablo (Latino) and Spawn (black).

After knowing superheroes history, it's important to know that not all superheroes are the same. Superheroes, or can also be shortened to heroes, are divided into 2 categories according to *Popular Culture: An Introductory Text* (1992), they are Citizen Heroes and Rogue Heroes. Citizen heroes often used pure icons as a way to represent their identity, one who's closer to the myths associated with mainstream of a nation. Additionally, Rogue Heroes are the representative of the values and belief associated with individual freedom, which mean they challenge the mainstream to protect minority.

In order to be able to attain Citizen Heroes' status, there are three main conditions that must be fulfilled. Firstly, they have to be exceptionally gifted in some way. Secondly, they need to have good understanding of the cultural and qualities values of a hero. Thirdly, they must defend their community as part of the culture mainstream itself. On the other hand, due to Rogue Heroes' characteristic only closely tied to exceptional vitality and assertion of radical individual freedom over the communal democratic values which is associated with the cultural mainstream.

Nachbar and Lause further explained that there are at least nine inquiries to understand a popular hero's beliefs and values. Firstly, an important *Myth-*

*Narratives* associated with the hero. The story may have a common theme or message that can be used to determine hero's significance. Secondly, the *Cultural Context* of the hero's life and their heroic deeds. It'll be used to determine what the hero represent on their era. Thirdly, *Notable Quotations* by or said about the hero. Such proclaim can suggest what kind of significance and/or meaning a hero has. Fourthly, *the group* that idolizes the hero can represent what kind of specific cultural belief or value which the hero protected, or it also showed the value that the group find in the hero. Fifthly, the image or *Visual Representation* of the hero, especially the one they commonly used. Sixthly, the existence of important icons associated with the heroes. Seventhly, the hero's *Aspect of Life*. It includes their everyday concerns, daily activities, and commonplace origins. Those aspects will determine how relatable hero is with normal people despite having exceptional ability as hero. Eighthly, the *Specific Villains* that frequently challenge the hero. Ninthly, whether the hero still have the same *meaning* for the people they protect now as they did for the people of their era or not. The nine inquiries above will help the researcher to find the heroes' beliefs and values from Western and Eastern before the heroes will be able to put into their respective heroes category.

## **5. Eastern World and Western World Culture**

The 1920s are often referred to as the Roaring Twenties in the United States and Europe. This term underscores the optimism of that decade in the wake of the devastation left by the First World War (1914-1918). Specifically, the 1920s were also a period of economic growth and stability in the United States. This



auspicious economic situation allowed some to focus on nightlife, entertainment, and the good life. This includes the raise of silent films in the Hollywood, the creation of flappers in the fashion world, and the first creation of superhero trope in the comic world. It means that the pop culture in United States is increased.

John Storey in his book *Cultural Theory and Popular Culture* (2018) stated that pop culture itself is culture that is widely favored or well-liked by many people. After World War II, the rise of the consumer economy and an *American lifestyle* gave American popular culture a global impact. A constant stream of American TV shows, films, songs, and computer games have spread American words and expressions. United States has cultural influence in the media because it has a huge market with over 300 million people in addition to the potential global market. American programming appeals to the interests of a global audience by celebrating the commonplace and the average. As a result, American films, songs, and comics has gained a universal audience around the world.

This can be seen from the superhero character, specifically *Superman*, who is the first superhero created by United States. He becomes global phenomenon not only in the United States, but also around the world. This is because since his first appearance in *Action Comics* in 1938, Superman has adapted to changing times. After the Second World War broke out, he changed his slogan from fighting for *truth and justice* to fighting for *truth, justice and the American way*. That continued during the 1950s, when he became a symbol of muscular American patriotism which could do no wrong. But as the nation grappled with the turmoil of the 1970s and embraced a more diverse culture, Christopher Reeve

gave Superman more human qualities. In Richard Donner's 1978 film version of the comic book saga, self-sacrifice suddenly became part of Superman's appeal. That continued through to the 2006 movie starring Brandon Routh when, with an evangelical Christian in the White House and much talk of the war on terror being a conflict with Islam, *Superman* was depicted almost as a Christ-like figure. Even in 2013, the latest DC Comics story had Superman pack in his newspaper job to start a blog in the internet. Not only *Superman*, the other superheroes have always been an important thread in the rich tapestries of popular culture, but now they are a bigger part of the picture (Selvakumaran, 2022).

Firstly, the sense of connection is just one of the reasons why superhero stories are popular until today. Viewers are able to see a part of themselves in the movie they are watching. This makes the movie more engaging and connects the audience with the characters in the movie. Just like how everyone in this world has their own story and unique past that guides them into who they are today, similarly, every superhero's origin story is the thing that gets audiences hooked. Secondly, superhero can be a media to escape from reality. The appearance of alien worlds and inhuman abilities appeal to the viewers because people don't get to see it in their everyday reality. The discord between the ordinary life and the world of the superhero allows the audiences to live vicariously through them. Thirdly, superhero stories helps with insecurity. They tell stories of helpless and ordinary people who acquire special abilities that make them undeniably significant, individual and impervious to assault. With

that power and confidence, the audiences are able to face and fight the world, sometimes with the help of others with similar personality. Through these movies, the audiences are motivated to overcome their own insecurities. What these reasons have in common is the fact that not only people in United States, but all people around the world can experience all of these reasons.

As per world meter (2022), there are currently 195 countries in the world. This total comprises from 193 countries which are member states of the United Nations and 2 non-member countries that act as observer. The two countries are *Holy See* and the *State of Palestine*. In addition, there are several countries that aren't included in the total 195 countries, they are: Taiwan (considered as part of Republic of China by the United Nations); The Cook Island and Niue (considered as free association with New Zealand); Dependent countries, territories, or areas and areas of Special Sovereignty (autonomous territories); and other countries which are recognized as not-governing by the United Nations. Countries can be grouped into categories depending on the objective. In this case, they're divided as Western and Eastern part of the world due to cultural differences they have in the use of mainstream media. These cultural differences then influence the creation of superhero characters and their capes.

However, in order to understand the Eastern and Western culture, its geography needs to be understand first. This is because geography is the study of places, landscapes, environments, and people, and how they have affected each other over time to become what it is today. It combines natural sciences (physical geography) and social sciences (human geography) in a way no other

field of science does (American Geography Portal, 2018). Culture itself is a term that refers to a large and diverse set of mostly intangible aspects of social life. According to sociologists, culture consists of the values, beliefs, systems of language, communication, and practices that people share in common and that can be used to define them as a collective. Thus, geography and culture are connected (Cole, 2019).

a. Eastern

(1) Geography

*World Population Review (2022)* described that Eastern world includes all of Asia continent, which means it also includes several parts of Russia which belong to Asia; most of Africa continent; several countries from Oceania continent; and portion of Europe continent.

North Africa, also called as Northern Africa, is considered to be different from the *rest* of Africa due to its difference in cultural, historical, genetic, and linguistic (Ramzy, 2021). Part of North Africa which is considered to be part of Eastern hemisphere includes Egypt, Libya, Sudan, and Tunisia.

As reported by Pitt in *African Studies and African Country Resources (2022)*, akin to *Asia continent*, the rest of Africa which is part of Eastern World also consists of several sub-regions for the exception of some Africa countries. The countries included are: Central or Middle Africa (Angola, Cameroon, Central African Republic, Chad, Congo Republic - Brazzaville, Democratic Republic of Congo,

Equatorial Guinea, Gabon, *São Tomé & Príncipe*, and South Sudan); East Africa (*Burundi*, Comoros, *Djibouti*, Ethiopia, Eritrea, Kenya, Madagascar, Malawi, Mauritius, Mozambique, Rwanda, Seychelles, Somalia, Tanzania, Uganda, Zambia, and Zimbabwe); South Africa (Botswana, Lesotho, Namibia, South Africa, and Swaziland); and some of West Africa countries (Benin, Burkina Faso, Cape Verde, Gambia, Niger, and Nigeria).

The Asia continent is still divided into sub region (Hariyanto, 2019). They are: Eastern Asia (China, Japan, South Korea, Mongolia, and North Korea); Central Asia (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan); South-Eastern Asia (Brunei, Cambodia, Laos, Malaysia, Myanmar, Indonesia, Philippines, Singapore, Thailand, Timor-Leste, Vietnam); Southern Asia (Afghanistan, Bangladesh, Bhutan, India, Iran, Maldives, Nepal, Pakistan, Sri Lanka); and Western Asia (Armenia, Azerbaijan, Bahrain, Cyprus, Georgia, Iraq, Israel, Kuwait, Lebanon, Jordan, Oman, Qatar, Saudi Arabia, Syria, Turkey, State of Palestine, United Arab *Emirates*, Yemen). Western Asia is called by many names, including Southwest Asia, Near East, or Middle East. Rasheed (2018) asserted that the Middle East term that is used by British colonialists back then has lost relevance following the aftermath of World War II.

Nalifuar (2020) stated that Australia or Oceania continent is known as the smallest continent *compared* with others in both by area and

population (excluding Antarctica). The continent is divided into four sub-regions, they are Australasia, Melanesia, Micronesia, and Polynesia. With the exception of Australasian, Polynesia, and several countries from other Oceania continent, the rest is part of Eastern World. The countries member are as followed: Melanesia (Papua New Guinea, Solomon Islands, and Vanuatu); and Micronesia (Marshall Islands, Micronesia, Nauru, Palau).

The European countries classified as part of Eastern world comes from one of its sub-regions, Eastern Europe which is an ex-Soviet Union. They are as followed: Belarus; Moldova; Russia and Ukraine.

## (2) Culture

The people in Eastern countries are more traditional than people in the West when it comes to their rituals, customs, and clothing (Hasa, 2016). For example, Indians pay respect to their elders by touching their feet; East Asians use bows as greetings, apologizing and thanking. People in the East are rigid in their ideologies and beliefs; they are often reluctant to challenge and question the long practiced traditions and customs.

In Eastern countries, elders are considered as the head of the home and children respect and obey them in all decisions. The important decisions regarding children's future are usually taken by elders. Furthermore, when parents grow old, the children are expected to look after them. Arranged marriages are a common phenomenon in eastern

countries. They are usually arranged by parents or elders. Factors like education, social status, and family background are considered in these marriages. The concept that love comes after marriage is also promoted by these marriages. Moreover, public displays of affection are often frowned upon in Eastern countries.

Islam, Hinduism, Buddhism, Jainism, Shenism, and Taoism are some common religions in these countries. Rituals and customs of different communities may also differ according to these religions.

b. Western

(1) Geography

The Western world, also referred as the West, includes Europe along with any other countries whose cultures are strongly influenced by European values including parts of Africa and a part of Russia that belongs in Europe continent; or whose population include many people descended from European colonists including several countries in Australia continent and most countries in North and South America continent.

*World Population Review* (2022) stated that parts of Africa which includes in the West comes from portion of Northern and Western Africa. The North Africa consists of Algeria and Morocco. While the West Africa includes Ghana, Guinea, Guinea-Bissau, Ivory Coast, Liberia, Mali, Mauritania, Senegal, Sierra Leone, and Togo.

Geographically, the European continent is divided into four sub-

regions (Nugroho, 2021), they are: Eastern Europe (Bulgarian, Czech Republic, Hungary, Poland, Romania, and Slovakia); Northern Europe (Denmark, Estonian, Finland, Iceland, Ireland, Latvia, Lithuanian, Norway, United Kingdom, Sweden); Southern Europe (Albanian, Andorra, Bosnia & Herzegovina, Croatia, Greece, Holy See, Macedonia, Italy, Malta, Montenegro, Portugal, San Marino, Serbia, and Spain); and Western Europe (Austria, Belgium, Germany, France, Luxembourg, Monaco, Liechtenstein, Netherlands, and Switzerland).

North America and South America are considered as different continent due to geographical subdivisions. North America continent includes the countries of: Caribbean, Canada, Mexico, and the United States, along with smaller countries that occupy Central America (Antigua and Barbuda, Bahamas Islands, Barbados, Belize, Costa Rica, Dominica, Dominican Republic, El Salvador, Haiti, Honduras, Grenada, Guatemala, Jamaica, Nicaragua, Panama, Republic of Cuba, *Saint Kitts and Nevis*, *Saint Lucia*, *Saint Vincent and the Grenadines*, and Slovenia). South America continent includes the country of: Argentina, Brazil, Bolivia, Chile, Colombia, Ecuador, Guyana, Paraguay, Peru, Suriname, Uruguay, *Trinidad and Tobago*, and Venezuela.

As stated before, Australia or Oceania continent is divided into four sub-regions, the countries that belong to Western World include: Australasia (Australia and New Zealand); Melanesia (Fiji); Micronesia



(Kiribati); and Polynesia (Samoa, Tonga, and Tuvalu).

## (2) Culture

According to Hasa (2016), people in the Western world are more open-minded than those in the Eastern world. The westerns are more open and forthright. For instance, topics such as the birth of a child and sex are still taboo in some eastern countries. People in the Western are also more open about their feelings. If they are angry, they might express. However, people in the Eastern might cover it for the sake of diplomacy and politeness. Westerns may also display their feelings and emotions in public. Moreover, the individual is given preference over family, so a person has more freedom and power to take decisions on his own, unlike those in the east. Therefore, concepts like arranged marriages are not common in the west; they marry for love.

## **6. Color Psychology**

Science has always recognized the link between color and mood/behavior and there is a large body of scientific research into it. However, no one has written a monograph on the subject for over thirty years and one reason for this might be that results are so often inconclusive. Furthermore, color is deemed as subjective and assumes that it must therefore be unpredictable. According to the research of psychologist Angela Wright (2010), this is not true. The key factor that Angela Wright recognized in studying color psychology was that, equally, there are no wrong colors; the respond is just not for one color, but to colors in combination. In many ways, color and music work the same way. Or, as jazz

pianist Thelonius Monk observed: "There are no wrong notes".

It is important to understand that there is a great difference between color psychology and color symbolism. Historically, what is often described as color psychology is actually color symbolism – the conscious associations that the society are conditioned to make. There are many examples of color symbolism: purple is associated with royalty for the simple reason that, until relatively recently, it was an extremely expensive dye and only royalty could afford it; red is the color of blood and has associations with war. These associations often coincide with color psychology (red actually can trigger aggression) but they are by no means the same thing. The key to successfully applied color psychology is the recognition of tonal families of color and how they relate to personality types. Since the cape is part of superhero's personality, the superhero cape color will reflect their personality which will show their self-identity and identity shown to others as superhero.

Superheroes generally wear red, blue, yellow, and black capes. There are also some who wear green, pink, and white capes. Thus, the meaning of these six colors will be discussed because those are the colors used for caped superheroes. Additionally, as each color has a positive and negative meaning, the psychological meaning of the color will also be mentioned according to the positive and negative categories.

Red's positive meaning consists of physical courage, strength, warmth, energy, basic survival, 'fight or flight', stimulation, masculinity, excitement. As for red's negative meaning, it consists of: Defiance, aggression, visual impact,

strain. Being the longest wavelength, red is a powerful color. Although not technically the most visible, it has the property of appearing to be nearer than it is and therefore it grabs people attention first. Hence its effectiveness in traffic lights the world over. Its effect is physical; it stimulates people and raises the pulse rate, giving the impression that time is passing faster than it is. It relates to the masculine principle and can activate the "fight or flight" instinct. Red is strong, and very basic. Pure red is the simplest color, with no subtlety. It is stimulating and lively, very friendly. At the same time, it can be perceived as demanding and aggressive.

Blue's positive meaning consists of: Intelligence, communication, trust, efficiency, serenity, duty, logic, coolness, reflection, calm. As for blue's negative color: Coldness, aloofness, lack of emotion, unfriendliness. Blue is the color of the mind and is essentially soothing; it affects people mentally, rather than the physical reaction as red has given. Strong blues will stimulate clear thought and lighter, soft blues will calm the mind and aid concentration. Consequently, it is serene and mentally calming. It is the color of clear communication. Time and again in research, blue is the world's favorite color. However, it can be perceived as cold, unemotional and unfriendly.

Yellow's positive color consists of: Optimism, confidence, self-esteem, extraversion, emotional strength, friendliness, creativity. As for Yellow's negative color, it consists of: Irrationality, fear, emotional fragility, depression, anxiety, and suicide. The yellow wavelength is relatively long and essentially stimulating. In this case the stimulus is emotional, therefore yellow is the

strongest color, psychologically. The right yellow will lift people spirits and self-esteem; it is the color of confidence and optimism. Too much of it, or the wrong tone in relation to the other tones in a color scheme, can cause self-esteem to plummet, giving rise to fear and anxiety.

Black's positive meaning consists of: Sophistication, glamour, security, emotional safety, efficiency, substance. As for black's negative color, it consists of: Oppression, coldness, menace, heaviness. Black is all colors, totally absorbed. The psychological implications of that are considerable. It creates protective barriers, as it absorbs all the energy coming towards the light, and it enshrouds someone's personality. Positively, it communicates absolute clarity, with no fine nuances. It works particularly well with white. It communicates sophistication and uncompromising excellence. It creates a perception of weight and seriousness (it is a myth that black clothes are slimming). Black is essentially an absence of light, since no wavelengths are reflected and it can, therefore be menacing; many people are afraid of the dark.

Green's positive meaning consists of: Harmony, balance, refreshment, universal love, rest, restoration, reassurance, environmental awareness, equilibrium, peace. As for Green's negative meaning consists of: Boredom, stagnation, blandness, enervation. Green strikes the eye in such a way as to require no adjustment whatever and is, therefore, restful. Being in the center of the spectrum, it is the color of balance – a more important concept than many people realize. When the world contains plenty of green, this indicates the presence of water, and little danger of famine, so people are reassured by green,

on a primitive level. Negatively, it can indicate stagnation and, incorrectly used, will be perceived as being too bland.

Pink's positive meaning consists of: Physical tranquility, nurture, warmth, femininity, love, sexuality, survival of the species. Pink's negative meaning consists of: Inhibition, emotional claustrophobia, emasculation, physical weakness. Being a tint of red, pink also affects people physically, but it soothes, rather than stimulates. Pink is a powerful color, psychologically. It represents the feminine principle, and survival of the species; it is nurturing and physically soothing. Too much pink is physically draining and can be somewhat emasculating.

White's positive meaning consists of: Hygiene, sterility, clarity, purity, cleanness, simplicity, sophistication, efficiency. White's positive meaning consists of: Sterility, coldness, barriers, unfriendliness, elitism. Just as black is total absorption, so white is total reflection. In effect, it reflects the full force of the spectrum into human eyes. Thus it also creates barriers, but differently from black, and it is often a strain to look at. It communicates, "Touch me not!" White is purity and, like black, uncompromising; it is clean, hygienic, and sterile. The concept of sterility can also be negative. Visually, white gives a heightened perception of space. The negative effect of white on warm colors is to make them look and feel garish.

## **B. Previous Studies**

There are some researchers related to this research, but truly it has different

focuses. First, an honor thesis which conducts the same kind of analysis by Lydia Dubois (2019) from University of Richmond entitled Superheroes and *"the American way": popular culture, national identity, and American notions of heroism and leadership*. It talked about superheroes in American way which means it's focused in its popular culture, national identity, and American notions of heroism and leadership. The result concludes that superheroes, an evolutionary offshoot of American tall tale heroes, have consistently reflected, perpetuated, and even shaped specific understandings of leadership and heroism in the United States throughout the twentieth and into the twenty-first century.

Second, a comparative journal created by two authors, Deswandito Dwi Saptanto and Maya Kurnia Dewi (2020) from *Ngudi Waluyo* University entitled *Gundala and Gatotkaca in the concept of modern Indonesian superheroes: Comparative analysis of the Indonesian and American superheroes*. The research talked about *Gundala* and *Gatotkaca* which focused on their heroic storyline and their superhero alter ego. The result finding was that the story with a superhero concept had the same story pattern such as a person with a superhero alter ego and deep with heroic storyline even though they were presented by different countries.

Third, a psychological journal article created by Chris Fradkin, G., Gelson V. Weschenfelder, and Maria Angela Mattar Yunes (2017) from University of California entitled *The pre-cloak superhero: a tool for superhero play and intervention* which focused on the effect of superhero play for children. The result finding is that the superhero play and intervention is a positive use in the classroom, as well as in the clinical environment. The children, both the orphaned or not,

unconsciously believed that the empowered superhero gave promise of strength through their costume.

Fourth, an honor thesis from Emmalyn G. Dessel (2018) from University of Richmond entitled *John Marshall: The supreme hero of justice*. As the title implied, that focused on John Marshall as the supreme hero of justice. The result finding concludes that what makes someone hero is not the bright colored tights, or the mask, or the cape, that earns someone the status of a hero. Nor is it superhuman strength or super speed. Rather, it is one's mission in life and sustained sense of purpose expressed in a desire and commitment to serve others rather than oneself. Foremost, it resides in one's willingness to make self-sacrifices.

Fifth, a comparative analysis journal created by Safiyya Hosein (2020) entitled *Veiling the Superhero: A Comparative Analysis of Dust and Qaheera* which focused on comparison of how veiled Muslim heroes being brought between western marvel hero, Dusk and an Egyptian hero, Qaheera. The result finding concludes that the growing popularity of webcomics is a testament to the eagerness of members of marginalized groups to speak with their own voices and under their own terms.

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. Research Design**

The research design as found in Creswell (2009) relates to research procedure which involves the form of data collection, analysis, and interpretation that is purposed by the researcher to her research. In this research, the researcher uses the qualitative methodology which Stake (2010: 57) states that, "Qualitative research tends to be an effort. To generate descriptions and situational interpretations of phenomena that the researcher can offer colleagues, students, and other for modifying their own understanding of phenomena". According to this, it can be understood that the qualitative research tends to discover something by process of description rather than calculation or enumeration. Based on Muhammad (2011: 35), the qualitative research is indeed related to description, "descriptive is the nature of qualitative research which its data are the form of the description of research object". From this, it is clearly stated that a research can be analyzed by this qualitative method since the data are in the form of words, phrases, and sentences.

Detach from that, this method also requires an interpretive inquiry in which the researcher makes her interpretation of what they see, hear, and understand (Creswell, 2009: 176). Through this, it is known that the researcher has full dominance to her research. After the research report is issued, the researcher uses his interpretation about the research. Because of this, the method may indicate some qualitative research problem which is stated in Creswell (2009: 98-99) as below:



Characteristics of a qualitative research problem are: (a) the concept is "immature" due to a conspicuous lack of theory and previous research, (b) a notion that the available theory may be inaccurate, inappropriate, incorrect, or biased; (c) a need exist to explore and describe the phenomena and to develop theory; or (d) the nature of the phenomenon may not be suited to quantitative measures.

Further explanation of this research is about the chief reasons for conducting a qualitative research which means that this research is an exploratory one. It is found that this motive is based on the fact that the topic of the research is not much been written, and the researcher tends to build an understanding of what is heard.

This statement has been clearly stated by Morse in Creswell (2009:18) that:

Qualitative research is exploratory and is useful when the researcher does not know the important variables to examine. This type of approach may be needed because the topic is new, the topic has never been addressed with a certain sample or group of people, and existing theories do not apply with the particular sample or group under study.

Based on the explanation, the researcher will often choose to conduct a theory in her research to help in explaining or predicting the problem statement which might be as an argument, a discussion, or a rationale. According to Creswell (2009: 49), there are some ways in using the theory in this qualitative research, including:

In qualitative research, the use of theory is much more varied. The inquirer may generate a theory as the final outcome of a study and place it at the end of a project such as in grounded theory. In other qualitative studies, it comes at the beginning and provides a lens that shapes what is looked at and the questions asked, such as in ethnographies or in advocacy research.

According to all explanations about the qualitative research above, this research of *A Symbolic Interactionism Study on The Meaning of Cape as Found from Eastern and Western Superheroes* conducts this qualitative method based on the analysis in which the researcher tends to use her own interpretation and

perception and additional theory to analyze the data found from the objects. The theories in this case, are about: the theory of superheroes capes as icons and some additional theories related to the research which tend to be the grounded theory of this research. In addition, the data of this research are descriptive which are in the form of picture and dialogue covering words, phrases, sentences and never use numeric.

## **B. Data and Data Sources**

According to Sudaryanto (1993), data are considered as the materials, which are used in some research from which the research object is described. Data themselves may be in the forms of discourse, sentences, clauses, phrases or words which can be obtained from book, magazine, newspaper, television advertisement, movie, brochure, etc. In relation to the qualitative research, as it is stated in Creswell (1994: 162), the data are reported in form words or pictures rather than numbers. So, it can be understood that the qualitative data consists of picture, words, phrase, clauses, and sentences. Based on this explanation, it can be known that the data of this research include the visualization of characters in videos; and the conversations or dialogues based on the movies or comic books of the literary works which covers Superheroes and being told by the narration of text and pictures.

In research, there are different methods used to gather information, all of which fall into two categories, they are: primary and secondary data (Douglas, 2015). As the name suggests, primary data is one which is collected for the first time by the researcher while secondary data is the data already collected or produced by others. In this research, the primary data will be taken from the

animated movies, animated series, comics, movies, TV series, and short movies which contain Western and Eastern superheroes with capes in it. The variations in primary data is due to adjusting the availability of media containing different Eastern and Western superhero capes.

The Eastern superheroes taken from animated movie, there is *Captain Z*. The Eastern superheroes taken from animated series, there are: *Captain Kathal*, *Anpanman*, *Goldenbat*, *All Might*, *Grape Juice*, *Gran Torino*, *Lemillion*, *Saitama*, *Franc the Face*, *Sophia the Singer*, *Keluang Man*, *Papa Zola*, *Commander Safeguard*, *Captain Flamingo*, and *Quantum Vigilante*. The Eastern superheroes taken from comics, there are: *Xarkar*, *Wheelchair Man*, *Qahera*, *Godam*, *Golem*, *Blast*, *Flashy Flash*, *KazakhMan*, *Eru*, *Guardian Prime*, *Pakistan Man*, *Pakistan Girl*, *Atom Man*, *Supergee*, *Fast Fry*, *Steam Marinade*, and *Captain Zambia*. The Eastern superheroes taken from live action movies, there are: *Superman* from India, *Superman (Dariya Diil)*, *Zebraman*, *Bat Man*, *Extrangerhero*, and *Supermen*. The Eastern superheroes taken from TV series, there are: *Captain Barbell*, *Victor Magtanggol*, and *Captain Mfombi*. The Eastern superheroes taken from short movie series, there are: *Batmon*, *HDTV Guy*, *SMRT Man*, *Somtel Man*, and *Super Tunisian*.

The Western superheroes taken from animated movies, there are: *Captain Underpants* and *Metro Man*. The Western superheroes taken from animated series, there are: *Cybersix*, *Jetcat*, *Rat-Man*, *Banana Man*, *Radioactive Man*, and *Superman (Family Guy)*. The Western superheroes taken from comics, there are: *Kisnet*, *Sonoman*, *Super Cholita*, *Capitao 7*, *Captain Newfoundland*, *Dishman*,

*Nelvana, Super Shamou, Supersnipe, Polka-dot Pirate, Lavanderman, Perak, La Borinquena, Captain Escudo, Fantax, Fulgueros, Junior, Superdupont, Amok, Atoman, Plutos, Superjhemp, El Bulbo, El Dorado, Batman, Supergirl, Superman, Doctor Strange, Scarlet Witch, Sentry, and Spawn.* From the Western superheroes taken from movies, there are: *Superlopez, Antboy, Superchamp, Megamind, and Captain Underpants.* From the Western superheroes taken from short movies, there are: *Dukse Drengen, Captain Berlin, and Trolleybus-Man.*

As for the secondary data includes the websites, reviews, journal, and articles which talk about related heroes. The secondary data will work as both preparatory mediums to find a superhero character which fit the specific criteria needed by the researcher and as supporting media to complement the analysis of researchers who are deemed incomplete.

### **C. Research Instruments**

The other explanation of qualitative methodology is that this research tends to use the researcher as the key instrument of the research. This statement is stated in Creswell (2009: 175) that "Researcher as key instrument-Qualitative researchers collect data themselves through examining documents, observing behavior, or interviewing participants". From this, it is found that every step in this research, the researcher is used to be the key of the research itself. This research tends to make the researcher as the one who actually gather information and do not rely on questionnaires or instrument developed by other researchers. Related to these explanations, this research uses the researcher itself as the key instrument of this research who performs all needed in the research by using her knowledge and

energy to find, collect, and analyze the data for finishing the research. The researcher also uses componential table which is meant as the data placement.

#### **D. Data Collection Techniques**

Data collection plays a very crucial role in the statistical analysis. In research, there are different methods used to gather information (Douglas, 2015). Technique of collecting data refers to the way the researcher obtaining the data which are observed. In collecting the data, a technique called library research is applied (Subroto, 1992). Library research means that the data were collected from the written resources such as comic books, magazines, newspaper, literary works, brochures, etc. In this case the data of this research are collected from the videos and comic books from literary works which is superheroes related.

The technique of data collection in qualitative research has some steps which are stated in Creswell (1994: 148), they are: (a) setting the boundaries for study, (b) collecting information through observations, interviews, documents, and visual materials, and (c) establishing the protocol for recording information. According to those explanations, the researcher needs to do some steps in collecting the data, there are:

1. The researcher determines the Eastern and Western part of the world and created a table to checklist which country has superhero has capes.
2. The researcher seeks the animated movies, animated series, comics, movies, TV series, and short movies of those literary works which talking about Superheroes with capes in each of the. Movies which represent the Western Superheroes capes including Mino Loy's

*Flashman* (1967) from Italy, Tom McGrath's *Megamind* (2010) from USA, Ask Hasselbach's *Antboy* (2013) from Denmark, and so on. There are also movies that represent Eastern superheroes such as Carlos Meglia's *Cybersix* (1999) from Argentina, ONE's *Saitama* (2009) from Japan, Les' Copaque Production's *Keluang man* (2014) from Malaysia, and so on. The researcher seeks those videos and the comics in purpose to find the data analysis in this research.

3. The researcher cuts several superheroes with capes' data that did not fit the research criteria. This is because in collecting the data, the researcher tries to add some references to support the research finding. The data must be related to the theory and the researcher checking again all the data. Then, collect the data and classified it based on problem relation.
4. The researcher draws two tables as the media to collect the data to make easy in analyzing data process. The table is two since to separate Eastern and Western superhero capes. In this step, the researcher also includes the coding of data in which it is the process of organizing the material into chunks or segments of text in order to develop a general meaning of each segment (Crecwell, 2009: 227). This is the table:

*Table 3.1 Componential Data*


1/ Data Number	
Hero Pictures	Explanation
.....	.....
Caption	

5. The researcher observes the data by watching and reading the literary

works, one by one. This step is in purpose to find out the delineation in indicating the data which will be analyzed.

6. The researcher collects the data in form of images by capturing the images and wrote the subtitles which are necessary and some of them is found by searching in website. This step is used to ensure the observation while collecting the data.
7. After that, the data are rewrite to the available table to make the data easy to be analyzed.
8. In purpose to make the obtained data more accurate, the researcher checks and re-checks the data. Related to this, the researcher re-reads the obtained data and verifies the data through the related text and videos.
9. The data are listed to the table and ready to be analyzed.
10. Drawing the conclusion.

Table 3.2. Componential Data with Images Example

18/E/PPI/Hi/RH/Saitama	
Coding Data	Explanations
 <p>Figure 1.18. One-Punch Man OVA: Road to Hero episode 0 (2016)</p> <p>Timestamp: [16:51]</p>	<p><i>Saitama</i> was wearing a tracksuit, but when he said the dialogue, the draper, the one who will tailor <i>Saitama's</i> suit later, can see the shadow of <i>Saitama's</i> costume. The cape, especially, doesn't hold any function and only few people know about its true meaning despite <i>Saitama</i> actively hunted monsters for years,</p>

<p>Saitama:  “Even though it’s just for a hobby, I’m still a hero.”</p>	<p>thus it belongs to Pure Personal Icon.</p> <p><i>Saitama’s</i> outfit is a subtle tribute to an old children anime character, Anpanman (Bond, 2018). It can be seen from how Saitama’s outfit is a color-reversed version of the <i>Anpanman</i> outfit. However, <i>Saitama’s</i> character and the origin on how he got the cape differs from <i>Anpanman</i>. Thus, the cape belong to History of the Icon, where his cape is a reminder for Anpanman existence.</p> <p>ONE said in the interview (2012) that the coolness of a hero comes from the spirit and not their looks, thus creating the <i>simple</i>-looking character of <i>Saitama</i>. The dialogue carries the simplicity of his unconventional motivation as hero, a hobby, but he still acknowledges the duty of the hero. Thus, he belongs to Rogue Hero.</p>
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Explanation of the Coding Data:

1. E: Eastern
2. W: Western
3. PPI: Pure Personal Icons
4. FPI: Functional Personal Icons
5. PLI: Pure Local Icons
6. FLI: Functional Local Icons



7. PCI: Pure Cultural Icons
8. FCI: Functional Cultural Icons
9. AI: Appearance of the Icon
10. HI: History of the Icon
11. ECI: Evolutionary Change of the Icon
12. IG: Iconic Group
13. EI: Exploitation of the Icon
14. CH: Citizen Heroes
15. RH: Rogue Heroes

#### **E. Data Validation Techniques**

After the data has been collected, the next step is verifying the accuracy of the data to know whether it is accurate or not. Creswell stated (2009: 190) that "Qualitative validity means that the researcher checks for the accuracy of the findings by employing certain procedures." According that statement, it is known that to verify the data, it is necessary for the researcher to determine some strategies. To note this, in this research, the researcher applies procedural strategy, it is by member checking as in validating the data. This is because Creswell stated that validation is the most common way that is used to develop the trustworthiness of the data in qualitative research. Creswell and Miller (2000) stated validation is the data validity based on the validator. The data categorized into good data when the data are valid. To get the validity of data by examining and determine the accuracy the finding uses the validator. The form of data validation is document analysis.

This research uses the strategy of member checking to check the accuracy

of the data. This strategy is clearly stated in Creswell (2009:191) that using member checking to determine the accuracy of the qualitative findings through taking the final report or specific descriptions or themes back to participants and determining whether these participants feel that they are accurate. In this strategy, the researcher requires one expert whom are capable in the related theory of the pertinent data to ensure the true value of the data. In this research, the researcher uses an expert in sociology, superhero, and literature study as the validator of this research. The research confirmed to Dr. SF. Luthfie Arguby Purnomo, S.S., M.Hum. to do the verification and do the validation of the data of this research, also the lecture in one of the University in Surakarta.

#### **F. Data Analysis Techniques**

After collecting the data, the researcher analyzes the data. Wiersma (1991:85) stated “Data analysis in qualitative research is a process of categorization, description, and synthesis. Data reduction is necessary for the description and interpretation of the phenomenon under study”. In short, data analysis is systematically process to analyze data which have been collected. To analyze the data, the researcher uses descriptive qualitative research. According to Sugiyono (2008: 245), there are three activities to analyze data in descriptive qualitative research. Those activities are data reduction, data display, and conclusion drawing/verification. Based on those statements, the researcher divides the activity in analyzing data into three activities, they are data reduction, data display, and conclusion drawing.

Data reduction means the process of selecting, identifying, classifying and

coding the data that are considered important. In conducting research, the researcher will get much data. Hence, the researcher must select data that will give valuable information in research. Thus, at first the researcher has to do reduction to analyze the data. Based on the concept of data reduction, reducing the data in this researcher is chosen by identifying vocabulary learning strategy used, the difficulties in learning vocabulary, and the solutions that are used to solve the difficulties only.

Data display means the process to simply the data in the form of sentence, narrative, or table. Data display refers to show data that have been reduced in the form of patterns. It benefits to help the researcher in understanding the data. In displaying data, the researcher describes data that have been reduced into sentence form. Sugiyono (2008: 249) stated that in qualitative research, the most frequent form of display data is narrative text. Hence, the researcher arranges the data in good sequence of narrative text in order to be easier to understand.

For the last process is conclusion and verification. In qualitative research, the characteristic of conclusion is temporary. It can change if the researcher doesn't discover strong evidence to support the next collecting data. However, if the conclusion in the previous data can be evidenced by validity and consistency when the researcher is going back to the field, so the conclusion is credible. In this research, the researcher makes conclusion from the data display.

In short, the steps in analyzing the data are: (1) The researcher collects the data through searching and observation. (2) The researcher selects, identify, and focuses on the data by referring to formulation of the research problem. (3) After selecting the data, the researcher displays those data into table to help the researcher

analyzing it. (4) The researcher displays the data and interprets the result to find the relation between the data and the research. (5) The conclusion is drawn.

## **CHAPTER IV**

### **FINDING AND DISCUSSIONS**

The researcher presents the analysis of the data in this chapter. There are two parts of it, the first is research finding and the second is discussion. This research analyzes the categories of the Western and Eastern superheroes' cape found in the movie, comic, and TV series that has superhero capes in it; the presentation of superhero capes in regard to its status as an icon; and the reasons behind the cape's presentation in regard to the society of superheroes. All of the analysis will use the same hero theory by Jack Nachbar and Kevin Lause (1992) then using symbolic interactionism approach.

#### **A. Findings**

In the fourth chapter, the researcher presents the data. The findings are classified based on the categories of the Western and Eastern superheroes' cape, and then comparing the presentation of the superheroes' cape as icon to understand the reason behind the use of the superheroes' cape on their society.

First of all, Western and Eastern consists of several continents. Thus, the researcher writes all of the continents and sub-continent to find out which countries that has superheroes with capes. In order to compare the differences, the table will also be divided into two, Eastern and Western part. In order to avoid discrepancy between the two, the researcher has chosen to limit the number of heroes per country to 13. Furthermore, to avoid cultural disparities, the researcher only calculated data where superheroes were created by their country of origin directly, not works from other countries where the superhero has a different nationality from

the creator.

The researcher has found 48 data that contained superheroes with cape on the Eastern part of the world. The number of countries that have superheroes with cape is only 22 out of 101, which means that only 22.22 % of countries in the Eastern include superheroes with capes as part of their culture. The other 79 countries are either don't have superhero as their culture, or their superheroes don't have cape.

The 22 countries that have the caped superheroes also vary. There are 10 superheroes from the African continent: 2 African superheroes are from the Northern sub-region (1 Egypt, 1 Tunisia); 4 African superheroes are from the Eastern sub-region (1 Somalia, 1 Zambia, 2 Zimbabwe); and 4 African Superheroes are from the Western sub-region (1 from Niger, 3 from Nigeria).

As for Asian continent, 37 superheroes are found: 12 Asian superheroes are from the Eastern sub-region (12 from Japan); 3 Asian superheroes are from the Central sub-region (1 from Kazakhstan, 2 from Kazakhstan); 14 Asian superheroes are from the South-Eastern sub-region (2 from Malaysia, 1 from Indonesia, 7 from Philippines, 4 from Singapore); 6 Asian Superheroes are from the Southern sub-region (2 from Afghanistan, 1 from Bangladesh, 2 from Pakistan); and 3 Asian Superheroes are from the Southern sub-region (1 from Israel, 1 from Turkey).

The Oceania continent only has 1 superhero from Marshall Islands which is part of Micronesia sub-continent. As for European continent which is part of Eastern world, there are no superheroes with capes.

The number of countries on the Western that has caped superheroes are

fewer than Eastern, 21 countries out of 94 total countries, making it 19.74 %. However, the number of superheroes with cape in Western are more than the Eastern with over 55 superheroes. The 21 countries that have caped superheroes also vary. There are the continents of Africa and Oceania, which only has 1 superhero in their countries. 1 comes from the continent of North Africa sub-region, Algeria. And the other comes from the continent of Oceania from the Australasia sub-region, Australia. There are also continents that have several superheroes with capes gathered there.

It includes Europe continent which has 19 superheroes: 1 European superhero is from the Eastern sub-region (1 from Czech Republic); 3 European superheroes are from the Northern sub-region (2 from Denmark, 1 from Lithuania); 6 European Superheroes are from the Southern sub-region (1 from Croatia, 11 from Italy, 2 from Spain); and 6 European Superheroes are from the Western sub-region (4 from France, 1 from Germany; and 1 from Luxembourg).

As from the America continent, it's divided into two whole continents. The North America continent has 25 superheroes: 22 North American superheroes is from the North sub-continent (7 from Canada, 2 from Mexico, 13 from United States of America); and 1 North American superhero is from the Central sub-continent (1 from Dominica). As for the South America continent, there are 5 superheroes (2 from Argentina, 1 from Brazil, 1 from Bolivia, 1 from Ecuador).

Now that the existence of superheroes with cape have been discovered from both the Western and Eastern word, the first problem statement regarding the Western and Eastern Superhero capes can be answered.

## 1. The Categories Of The Eastern and Western Superhero Capes

According to Nachbar and Lause (1992:172-174), all icons share three characteristics, they are all objects, express popular beliefs and values, and convey *magical* power upon their defining group. Thus, cape is an icon. Cape is an object that has been used to build the image of superhero and giving safe assurance to the superheroes citizen that need to be protected.

Six categories are given to divide the icon based on whether it's purely for belief expression (Pure icons) or has other function (Functional icons), and based on the size and nature of the group that believes the icon. There are Personal Icons (icon is only significant to the individual or very small group such as family), Local Icons (icon is significant to a small community, town, or area), and Cultural Icons (icon significant to a significant cultural sub-group or the culture as whole).

Table 4.1. Categories of Eastern and Western Superhero Capes.

	PPI	FPI	PLI	FLI	PCI	FCI
Eastern	21	3	7	3	12	2
Western	14	4	12	6	12	7

As seen from Table 4.3, the details of the table are divided into two section, Eastern and Western. Then, the division of the cape of superheroes is ordered from which country they are made from to remind the world part they are in.

### a. Eastern

#### 1) Pure Personal Icons

The Eastern has 21 superheroes' cape which fall into Pure Personal Icon, they are: *Wheelchair Man; Captain Kathal; Qahera; Golem; Goldenbat; Grape Juice; Gran Torino; Blast; Saitama;*



*Batmon; Eru; Bat Man; Pakistan Man; Captain Flamingo; Fast Fry; HDTV Guy; SMRT Man; Steam Marinade; Super-Tunisian; Supermen; and Captain Mfombi.*

a) *Wheelchair Man (2015)* from Afghanistan



*Figure 4.1. Wheelchair Man uses his shield.*

*Wheelchair Man* is known as the first Afghan-American superhero (Gazda, 2017). It's due to the creator's origin which was an Afghanistan but later moved to America due to his health condition. *Wheelchair Man* himself has a red cape to emphasize his identity as superhero. It can be seen on how his cape flutters on the wind, but his fist and wheelchair are the one doing action to protect himself against the enemy.

Additionally, the creator, Sayed, has stated that the demographic for the comic is for those who in wheelchair, especially children, to grow their spirit in life (Quinn, 2016). This is in accordance with the witness that see the superhero from Figure 4.1 is a young man on a wheelchair. Furthermore, *Wheelchair Man's* origin stories was created based on Sayed past.

Sayed was born in Afghanistan. He was just a child when a

bomb hit his house and crushed his spine. His family took him to a nearby hospital where the doctors and nurses saved his life, but no one returned for him. It took 12 painful surgeries to fix his back. Sayed would be okay, but he was left paralyzed and orphaned. Sayed, still not a teenager, was living alone in an empty hospital when a nurse from the U.S. found him, adopted him and brought him home with her to Boston. That's when his special powers kicked in. Sayed stated that he's proud creating a character that he can identify with. Later, the comic also inspired a lot of people, especially those with disability.

The origin and character of *Wheelchair Man* is in accordance with Afghanistan culture. Evason (2019) said that in Afghanistan culture, one generally puts one's family before anything else. Although the *Wheelchair Man* had lost his parents, it turns out later that his younger sister survives. Wheelchair Man returns to Panjshir valley to find her.



Figure 4.2. Wheelchair Man longing for his sister.

As shown from figure 4.2, he shown his care for his sister by saying that he lives not for himself, but for his sister. The

creator who thinks about his real life family in Afghanistan every day created this minor detail because he actually also hoped that someday he might be able to go back and finding his sister (Epstein, 2017). Thus, because *Wheelchair Man's* cape doesn't hold additional function to his identity, and only few people recognized his cape identity because he doesn't focused too much on the society but rather the only family he has, *Wheelchair Man's* cape belongs to Pure Personal Icon.

b) *Captain Kathal* (2019) from Bangladesh



Figure 4.3. *Captain Kathal* reprimands the burglar for insulting his cape.

*Captain Kathal's* cape isn't known by lot of people in his universe despite the color of the cape is based on Bangladesh national fruit, kathal (jackfruit). As shown in Figure 4.3, instead of being scared, one of the bank robbers is angry that someone dares to fight them, implying they never heard nor realize opponent that they faced. Even after *Captain Kathal* explained the meaning of the cape to them, they're not scared, but insulting him instead for the use of ridiculous fruit. This indicates that *Captain Kathal* rarely does superhero activities that may make the villains got intimidated with him. Furthermore, he has a

striking appearance by using the Bangladeshi national fruit symbol, so if he activates in his superhero activity, people would remember him.

Samir (2020), the producer and editor of the animated series, claimed that *Captain Kathal* is a parody of *Batman*, an American superhero from DC Comics. For that reason, the suit, especially his cape, doesn't have any superpowers that may benefit his fight. Moreover, as stated before, the cape used the color of jackfruit which is Bangladesh national color, which means the cape's is just to emphasize his identity as superhero. Thus, *Captain Kathal's* cape as Pure Personal Icon.

c) *Qahera* (2013) from Egypt

*Qahera* is a webcomic created by Deena Mohamed, an art student from Egypt, in 2013. The comic initially began as a joke posted on Tumblr, but after it was posted, it soon became a viral phenomenon and has since been featured on multiple local and international outlets, such as *the BBC*, *Foreign Policy* and the *Washington Post*. *Qahera* story itself deals with issues such as sexual harassment, misogyny, *Islamophobia*, and Islamist cultural attitudes, all often within the context of the Egyptian protests during 2012 until 2013 (Demrdash, 2013).

*Qahera*, the main character herself is depicted as an Egyptian superhero who wears hijab and that tackles light and

generally non-controversial social issues, such as Islamophobia and misogyny. As her name implied, *Qahera*, which means conqueror; vanquisher; or triumphant, she has a strong personality that will do anything to vanquish the issue to remain triumphant.



Figure 4.4. *Qahera* is angry with misogynist men statement.

As seen from Figure 4.4, *Qahera* accidentally heard misogynistic stuff with her super-hearing, and proceed to attack them. However, the man silhouette didn't show any reaction nor dialogue calling her name. He only raised his hand as if trying to calm her down because she came out of *nowhere* and trying to attack him. It means he's unaware of *Qahera* and her cape identity. Furthermore, when *Qahera* jumped to attack her, her cape's purpose was there to show her movement. She already prepared a stick on her hands as way to attack the men instead. For these reasons, *Qahera's* cape belongs in Pure Personal Icon.

d) *The Golem* (1941) from Israel



Figure 4.5. *The Golem* (2003) punched Hitler.

When *The Golem* attacks Hitler, the soldier who's on the side of Hitler begins shooting him despite it'll be meaningless. This can be the trope of mob villains given by the writer as they have role to make the main character shine by showing his ability to deflect bullet. The appearance of the mob villains reflect the condition of Israel which has bad relations with Arabs (Cohen et al., 2000). This can be seen from figure 4.5 which showed the mob villains' clothes consisted of headscarves and long robes that are usually worn by the Arabs.

Furthermore, the relation between the Arabs and the Jews aren't peaceful. Firstly, it's because each side views each other as the aggressor regarding the territory war. Secondly, in the case of *The Golem*, the Nazis, who are enemies of the Jews, seem to side with the Arabs as shown in figure 4.5. However, only *The Golem* is aware of the enemy's identity as he can launch his attack first without hesitation. This was in contrast with the Arabs and Hitler who didn't know about *The Golem* identity and strength through his cape, so they dare to show

aggression towards the unknown figure instead of running away.

As for the cape function, its only purpose is to symbolize about *the Golem* identity. In figure 4.5, *The Golem* used his fist to hit Hitler in the face, while the cape only hung on his shoulders and fluttered with his movements. The blue color on his cape is turquoise, which is similar to the color of the Israeli flag. Thus, as *the Golem's* cape isn't well-known by the masses and doesn't have any practical use besides enhancing his identity as superhero, *The Golem's* cape falls to Pure Personal Icon category.

e) *Golden Bat* (1967) from Japan



In the *Golden Bat* (1967), when the main characters stumbled upon *Golden Bat's* coffin, they found an engraving on its top, Professor Yamatone reads it, and it reads,

10,000 years from now, a great calamity will befall the human race. When that time comes, if someone pure of heart arrives at this place, remove the lid of this sarcophagus, and I, the superhero Golden Bat shall awaken from my slumber 10,000 years, to fight alongside you.

*Golden Bat* is an ancient sorcerer from 10,000 years ago who is able to wake up from his slumber to save the Earth when the resurrection requirement is fulfilled. Thus, not many people know about him because 10,000 years have passed. However, it does not mean that *Golden Bat* history is gone. This is in

accordance with Japanese culture and customs have been constantly evolving. Neither side is more favored than the other. Both the new and old are both celebrated in Japan culture.

For instance, tourists can see people wearing kimonos and *geta* (Japanese wooden sandals) while browsing on their *iPhones* or drinking from *Starbucks*. Although the current Japanese culture intertwines deeply with past traditions, there are differences between the two. However, instead of conflicting with each other, they instead complement each other in unique ways (Acar, 2020).

	
<p>Figure 4.6. Golden Bat costume in 1930</p>	<p>Figure 4.7. Golden Bat costume in 1967</p>

In *Golden Bat* case, this can be seen from the modification of the costumes that change over the years. Nevertheless, these changes do not eliminate the important essence of *Golden Bat* as a superhero, namely his cape. In both eras, *Golden Bat* cape appears to be present and enhances his charisma as a superhero. Yet as mentioned before, since 10,000 years have passed, the people who should remember the Golden Bat's services as a



Japanese superhero are gone. Thus, the meaning of the *Golden Bat* cape is known only to the few people he has saved after he got resurrected.

As shown from figure 4.7, he often uses his magical wand to perform attack on the enemies that dare to bother the Earth. His cape is only used as an object to symbolize his identity as superhero, as he only used his cape to taunt and scare the enemy by flaunting his cape like a bat. In summary, as only few of people aware of *Golden Bat's* cape as his identity and that his cape only function is to boost his identity as superhero, *Golden Bat* cape falls into Pure Personal Icon.

f) *Grape Juice* (2016) from My Hero Academia in Japan

Unlike the Western countries, a key feature of Japanese society is collectivism, or the priority placed on the well-being of the group as a whole. Harmony among members creates peacefulness and security, a cohesion that ensures all move forward together (Goss, 2021). “The group” can be the country, the family, the neighborhood, the company, the school, and many other collections of people with a shared goal. The beliefs and culture of Japan are inversely proportional to the *Grape Juice* character, including his cape.

This is because a superhero is an individual who can be trusted to solve a problem that cannot be solved by a group of

people. Such situation is possible because a superhero, as the name suggests, is someone who has abilities or powers above ordinary people. Consequently, this also applies to *Grape Juice*, who despite being a superhero who's yet to be debuted in society, has special super power that can be used to protect the society.



Figure 4.8. *Grape Juice* shows his power.

However, as seen from figure 4.8, *Grape Juice*'s power still lacks destructive power and he himself also doesn't know how to use it effectively. Furthermore, *Grape Juice* has to explain his power to his classmate in order for them to work together implied that *Grape Juice*'s power and cape is unknown to society. His cape is closely tied to his identity as superhero just like his power, thus as his power is unknown to the society, so is his cape. Only a handful of his classmates and people close to him who know about the appearance, much less those who aware with the cape meaning.

As for *Grape Juice*'s costume functionality, specifically his cape, it doesn't hold any functional purpose besides symbolizing his identity as superhero and his quirk or his power.

As shown from figure 4.8, *Grape Juice* power, Pop Off, allows him to produce and pluck ball-shaped objects from his head. Furthermore, the only part of his costume that helps his power is only the bowl-like thing that he wears as pants, which lets him to store more grape balls than he can immediately carry in his hands. In short, as not many people are aware of *Grape Juice* cape and his cape doesn't have practical function, *Grape Juice's* cape belongs to Pure Personal Icon.

g) *Gran Torino* (2017) in *My Hero Academia* from Japan

As explained before, Japan has a collectivism culture, which means they will always focus on what is good for the group instead of over what is good for the individual. This is contrary to the characteristics of a superhero who will always be an individual who stands out among a group of people. This contrasting difference also applies to *Gran Torino*.

*Gran Torino* isn't well-known as superhero, but rather as a teacher who once taught at U.A. for a year. *All Might* still remembers him because *Gran Torino* was the one teaching him back then as his homeroom teacher. Although *Gran Torino* has taught the number one superhero and is quite close to him, because he retired for one year, he's not well-known. In *My Hero Academia* second season (2017) episode 13, *All Might* which is *Gran Torino's* student, said, "He's taught at U.A.

before, but for only a year. That man was my homeroom teacher.” (17:16). *Gran Torino's* special treatment for his students is the opposite of Japanese culture which prioritizes equal treatment for all.

It also can be seen from how *Endeavor*, the number two superhero after *All Might*, who in the later episode of 17, doesn't know him despite proclaiming as *All Might* rival. Instead, he only said, “Well now, aren't *you* something, Mr. Golden Ager.” (11:01). The fact that *Endeavor* called *Gran Torino* by observing his physical appearance, the *Golden Ager*, it implied that even the number two superhero who is supposed to be aware of the superhero society including an individual that teaches the number one superhot, doesn't know him. *Golden Ager* itself can be interpreted from *Golden* which comes from the color of his robe, while *The Ager* was from his visible aged appearance.



Figure 4.9. *Gran Torino* shows his power.

As for *Gran Torino's* cape, it doesn't have additional function besides as his superhero *identity*. It can be seen below on figure 4.8 from how *Gran Torino* kicks Midoriya using the power of his feet jump alone. His cape only flutters on the wind

following the way he attacks Midoriya. Thus, *Gran Torino's* cape belongs to Pure Personal Icon.

h) *Blast (2019)* in *One-Punch Man* from Japan

*Blast* is the S-Class Rank 1 professional hero of the Hero Association. Outside of *Saitama*, the main character of *One-Punch Man*, he is the Hero Association's most powerful hero. He rarely appears in the manga, and when he did appear, he doesn't use the cape to attack, but rather, his black gloves that will activate his teleportation ability. His large cape which is worn out at the bottom only exists as testament of what hardship he has gone through as superhero.

His rare appearance in the *One-Punch Man* society resulting in a lot of people unaware of *Blast* appearance, including his cape. Furthermore, *Blast* does not disclose his personal information in the Hero Association Catalog which contains superhero information released to the public. Even in the *One-Punch Man* manga chapter 137, when Tatsumaki saw *Blast*, she asked (2019), "Who?" (p.16). He had to introduce himself to Tatsumaki, the child that he rescued, because people who know the existence of his cape, his identity, is only a few. This lack of participation from *Blast*, not only it's against Japanese culture who tries to live up to the public's expectations because of his culture of collectivism, also goes against the

superhero's values of supposedly saving as many people as he can. Thus, *Blast* cape falls into Pure Personal Icon.

i) *Saitama* (2016) in *One-Punch Man* from Japan

*Saitama* is the main protagonist of the series and the titular *One-Punch Man*. He is currently the most powerful being to exist in the series. Initially just a hero for fun, *Saitama* later registers to be a professional hero for the Hero Association. In the *One-Punch Man* manga chapter 2 (2012), three years before he becomes a superhero, *Saitama* was an unemployed man on a job hunt until he saved a kid from a monster and resolved to live out his childhood dream of being a superhero by fighting back.



Figure 4.10. *The Draper* imagines superhero figure by seeing *Saitama*.

*Saitama* was always wearing a tracksuit whenever he trained himself and defeating monster, until *The Draper* made one for him as way to thank him for sabling his store from loan shark. As seen from figure 4.8, *The Draper* was able to envision the perfect hero suit for *Saitama* when he saw *Saitama* walking away to fight the loan shark. However, even after three years, there aren't many who know *Saitama's* identity or cape as a superhero because he would always just punches his enemies

and leaves the locations without publicizing it.

In the *One-Punch Man* (2015) anime 5<sup>th</sup> episode, it's shown the disadvantage of *Saitama's* personality, which only thinks about destroying enemies with fists, also causes him to end up in class C in the superhero entrance exam despite being the strongest in terms of physical ability. Thus, it makes his appearance, especially his cape, not much noticed by the masses because class C superheroes are weak superheroes who can only take care of trivial cases. Furthermore, *Saitama* also punches the meteor which caused it to break into several pieces, and although it resulted in zero casualties, the society is still angry for him because the city is destroyed.

However, although *Saitama* not bragging about his accomplishment is in congruence with the Japanese culture (Goss, 2021), *Saitama* who still wears his superhero costume even though he is not carrying out superhero activities is contrary to Japanese culture, which tries not to stand out. Furthermore, he also works alone and doesn't help fulfilling the community members' request. He only focused solving the problem with his own standard resulting less people acknowledge his cape and identity as superhero.

As for *Saitama's* cape, it doesn't hold any function besides accentuating his identity as a superhero. This can be proven

from figure 4.8 where *The Draper*, the creator of *Saitama* costume, is just an ordinary person who needs *Saitama* helps to solve the loan shark problem that relies on violence. Thus, as not many people recognize *Saitama*'s cape and it doesn't have practical function, his cape falls into Pure Personal Icon.

j) *Batmon* in *BATMoN vs MAJURO* (2017) from Marshall Islands

As a country that's part of Eastern world, Marshall Islands naturally holds conflicting culture with the Western world, especially the America, regarding the view of one's responsibility towards the society. Since Marshall Islands are an archipelago country, the men are required to learn fishing and boat navigation (Frazier, 2006). This is in contrast to superhero character, specifically *Batmon*, who doesn't need to learn these things because his job is to save people in distress with their strength.



Figure 4.11. *BATMoN* runs to capture *Catwoman*.

As seen from figure 4.11, instead of doing the designated labor as corresponding the Marshallese culture, *Batmon* is on his way to capture *Catwoman* in the Marshall Islands. He even runs with another person that works as his assistant. As this behavior



is not something that fits into the Marshallese culture, the local community are seen nowhere to recognize his identity nor cape as a superhero. There are exception for several children who aware of his identity since they have watched Western shows. However, they mistook him with *Batman*, an American superhero from DC Comic. Thus, *Batmon* identity and cape isn't known by many people due to his rebellion to Marshallese culture.

As for *Batmon* costume, specifically his cape, it doesn't hold any practical function to help his superhero activity since *Batmon* can be seen running in figure 4.11. He has reached the island by using normal transportation, so this means that *Batmon* and his cape don't possess any superpower that will let him move easier to the other country. Thus, his cape is only as an icon to symbolize his identity as superhero. In conclusion, as the local community isn't aware of *Batmon*'s cape and his cape doesn't hold any practical function, his cape falls into Pure Personal Icon category.

k) *Eru* (2014) from Niger

Although Niger is one of the hottest country in the world, due to the major groups of the Niger citizens share many Muslim beliefs and practices, one of Niger social stratification symbol for aristocratic people is the voluminous clothes (Charlick, 1991).

Additionally, the men appearances class can be distinguished based on their wrapped headdress. However, there are exceptions for the *griots* (An African tribal storyteller and musician) and smith-artisans. They're expected to lack reserve, dress less modestly; and say what nobles could not.

As seen from figure 4.12 below, *Eru* clothes, including his cape, fall into the latter. Thus, as his clothing is supposedly his identity as superhero, and superhero is considered to be from class that's considered lower than aristocratic people in Niger, the Niger society doesn't regard him and his cape as superhero. Furthermore, as Niger doesn't have the concept of a superhero, but instead a division of labor that required both men and women to fulfill their roles in society where men tend to be characterized as the breadwinners and perform labor in the *public* and *official* domain as opposed to the *private* and *domestic* and *unofficial* domains.

*Eru* fails to follow both the expected clothing and role. His clothing, especially his cape, resembled that of *griot*. His role as superhero requires him to work in private and unofficial domains where he works alone, which is not part of Niger local cultural ideology. Thus, Niger society hardly sees him as savior who is supposed to be the role-model of their community.



Figure 4.12. Eru threatens the enemy.

Indeed, from figure 4.12, *Eru* is seen approaching the monster alone and there's no people cheering for him. The reason is *Eru* isn't known as superhero as society. As shown from how *The Judge* (Eru, 2014) calling Eru behavior, "Look at this idiot vigilante, how dare you!" (p.6). According to Oxford Dictionary, Vigilante is a member of a self-appointed group of citizens who undertake law enforcement in their community without legal authority. The Judge basically calls *Eru* as meddler because he is angry that someone nameless, and possibly from lower class that can't do anything to him, interrupts his activity. Thus, he resorts in profanity calling out of anger.

As for *Eru's* cape functionality, *Eru* is seen pointing his weapon to the enemies he threatened them while his cape flutters behind his back. Despite the ominous aura that he gives off, the cape doesn't show any sign to show dark magic that will threaten his enemy. Thus, *Eru* cape is only used as icon to symbolize his identity as superhero. In conclusion, as *Eru* cape

isn't well which is Pure Personal Icon.

1) *Bat Man* (2016) from Nigeria

Nigeria, even after modernization, is still a patriarchal society where men are dominant over women in virtually all areas (Babajuma, 1975). Thus, just like most of the Eastern countries, the division of labor by gender still preminent in Nigeria. As a result, each individual in the society has role that needs to be fulfilled. Police role, as example, ideally is to maintain peace whenever there's social problem erupted. However, in some rural areas, the men are organized into special roles or societies to solve social problems.

They're often being dressed in masks and palm leaves to masquerade as the physical embodiment of traditional spirits to help maintain social order. Through ritual dance, these men will give warnings about problems with an individual's or community's morality in a given situation. Because belief in witchcraft and evil spirits is high throughout Nigeria, this kind of public accusation can instill fear in people and cause them to mend their ways. Members of secret societies also can act as judges or intermediaries in disputes. This special society job can also apply for *Bat Man*, except that he is alone and doesn't have any interest to maintain the social order.

As seen from figure 4.13 below, the villagers including the

chief village who had previously been pensive from seeing an unknown figure in the village immediately scattered away upon seeing the bats trying to attack them. They're all panicked because *Bat Man* is an unknown individual who isn't part of the special society. This is proven as even the chief village who supposedly foresee the creation of the special society, even falls into panic upon seeing *Bat Man*. Furthermore, *Bat Man* doesn't do any ritual dance, but instead directly doing witchcraft which is bring up the bats from his sack.

*Bat Man* also wears cape instead of palm leaves as he mimicks *Batman* appearance and believes that he's doing a justice act of revenge. Nevertheless, the villagers, aren't capable of seeing the same thing as *Bat Man* does. This is because they're the target of *Bat Man* attack, so not only they aren't aware of *Bat Man* appearance and intention behind it, they're terrified of an unknown being appearing before them.



Figure 4.13. The villagers are surprised to see *Bat Man*.

As for *Bat Man*'s cape, it doesn't have function asides as icon to show that he's supposedly a superhero. It can be seen from figure 4.14 below where he uses his hand to summon the

bats from the sack to scare off the villagers.



Figure 4.14. *Bat Man* shows his power.

Thus, since there aren't people who recognize *Bat Man* cape despite his striking clothes and cape along with the cape is only used as part of *Bat Man* identity, this puts *Bat Man*'s cape as Pure Personal Icon.

m) *Pakistan Man* (2011) from Pakistan

Due to its historical, geographical and ethnic diversity, Pakistan's culture is a melting pot of Indian, Persian, Afghan, Central Asian, South Asian and Western Asian influences. There are over 15 major ethnic groups in Pakistan, which differ in physical features, historical bloodlines, customs, dress, food and music (Gulwani, 2022). However, from the mixing of many cultures in Pakistan, there is one thing in common between them, namely the absence of superheroes there. This is because superheroes come from America which is a Western culture. For this reason, *Pakistan Man* and his cape, which is the symbol of his superhero identity, are not recognized by the people in his comic.

Even in the figure 4.15 below, it can be seen that *Pakistan*

*Man's* enemy who is a only shocked than frightened by seeing *Pakistan Man* and his cape appearance.



Figure 4.15. *Pakistan Man* threatens the corrupt politician.

Thus, *Pakistan Man's* cape isn't something well-known among the citizens as even the politician, someone who is supposed to know about the nation condition, is silent and anxious when *Pakistan Man* confronted him. Furthermore, this is the first time *Pakistan Man* has done the stunt after practicing with his teacher in a remote place. The costume and cape he wears are determined by his own standards rather than paying attention to what is considered to be common dress in Pakistan. Thus, apart from his teacher, no one else knew the meaning of the cape he was wearing.

As for the functionality for *Pakistan Man* cape, he is seen in figure 4.15 that he used his fist to threaten the politician instead of his capes. This means he only relies on his physical strength, and as his cape does not have that function because its purpose is to emphasize his identity as superhero, *Pakistan Man* has to use both hands. In short, as *Pakistan Man's* cape is Pure

Personal Icon.

n) *Captain Flamingo* (2017) from Philippines

Before, the cultural practices in the Philippines when it comes to clothing is wearing *baro't saya* for women and *barong tagalog* for men. *Barong Tagalog* was an almost see-through polo before, but it evolved into clothes that have buttons, collars, as well as intricate designs on its pina fabric and laces (Fernando, 2021). Underneath the transparent *Barong Tagalog* is the *Camisa de Chino*, a type of shirt, usually in white that is said to have originated from the Chinese. Throughout the years, with the popularity of the hippie and Philippine pop culture, the Filipino clothing has evolved, turned into more comfortable and laidback wear. Thus, *Captain Flamingo's* clothing and cape that do not adhere to these principles are concepts that are unfamiliar to Filipino society.

Additionally, *Captain Flamingo* has a real identity as Milo Powell. He is an ordinary young Japanese-Canadian boy who has a superhero idol Quantum Vigilante. He wants to follow his idol, so he wears a superhero outfit and tries to help children who are in trouble. Thus, not only *Captain Flamingo* is a kid who only plays hero and doesn't have superpower, his clothing and cape aren't well known to Filipinos and even the few people who knew about his cape, would not take him seriously.





Figure 4.16. *Captain Flamingo uses loudspeaker.*

In figure 4.16 above, it can also be seen that *Captain Flamingo's* cape just lay on the ground while he used the loudspeaker in his hand to threaten the villain who had kidnapped his friend. Thus, his cape has no power other than showing the superhero identity of *Captain Flamingo*. For that reasons, *Captain Flamingo's* cape is included in the category of Pure Personal Icon.

o) *Fast Fry* (1998) from Singapore

Being a small island nation, Singapore inculcates people of four ethnicities majorly. These are ethnic Chinese, Malays, ethnic Indians, and a small number of Eurasians (Ahmad, 2019). Though being a small country or city, Singapore is multiracial as well as multicultural which makes it the reason why it is home to a diverse range of ethnic wears which helps in defining the city's culture. The clothes include *Baju Kurung*, *Baju Melayu*, *Cheongsam*, *Sarong Kebaya*, and *Saris*. Although at first glance they don't seem related to each other, they all have something in common, namely the absence of a cape, which is a symbol of superhero specifically on *Fast Fry* case, on the clothes that

represents Singapore's rich diversity.

This clash of clothing cultures is understandable considering that *Fast Fry* was created by a company originating from America, the country that introduced the concept of superhero capes. America is a country from the western world that has many ideologies contrary to the Eastern World, such as Singapore which has the concept of traditional clothing without capes. This is why the use of the cape as *Fast Fry's* identity has caused him not to be recognized by many people in the comic, and even bullied by his friends.



Figure 4.17. *Fast Fry* is depressed and sick-home.

Additionally, *Fast Fry* is an alien whose ability is frying chicken dry. His ability made his friends at his school bullied him, so *Fast Fry* became depressed and sick-home, meaning he didn't wish to spread the news about his ability in fear that more people will bully him. This means that his costume, especially his cape, isn't well known by people.

As for the functionality of the *Fast Fry* cape, it can be seen from figure 4.17 above that instead of flying to his home planet or creating the ideal fried chicken using his cape, he only sits

there. Thus, his cape has no other function besides emphasizing his identity as a superhero. For that reasons, *Fast Fry* cape belongs to Pure Personal Icon.

p) HDTV Guy (2008) from Singapore

As stated before, superhero cape isn't common in Singapore culture (Ahmad, 2019). This is why *HDTV Guy* is shown alone on top of a building without anyone seeing him. He tried to avoid the masses as his unusual appearance will make people see and immediately disapprove of him. However, *HDTV Guy's* decision also meaning that not many people know him. In fact, it is possible that no one except himself knows his identity and the reason he's wearing a cape as his superhero identity.



*Figure 4.18.HDTV Guy sings and stands on the top building.*

As for the functionality of *HDTV Guy's* cape, his ability needs to be understood first. He has the ability to manage internal systems integration, including HRFIS, PMP to iTrax. He said in his video, “They call me the HDTV guy. My tasks include internal system integration. HRFIS, PMP to *iTrax*” (HDTV Guy, 2008, 3:36). This means that he didn't need to use

his cape to activate his abilities. Due to *HDTV Guy's* cape not known by many people and that his cape only function is to emphasize his identity as superhero, the *HDTV Guy's* cape falls into the Pure Personal Icon category.

q) SMRT Man (2007) from Singapore



Figure 4.19. SMRT Man rides train.

*SMRT Man* powers consists only of thanking commuters for taking public transport, and *enlightening* the audiences on the appropriate etiquette. The superhero costume, especially the cape of *SMRT Man*, is only used as object that show his identity as a superhero. There aren't many people who remember the *SMRT Man* or his cape. This is shown by the scene where there is only a child standing next to *SMRT Man* accompanying him to carry out his duties. For these reasons, the *SMRT Man* cape falls into the Pure Personal Icon category.

r) Steam Marinade (1998) from Singapore

*Steam Marinade* was also the superhero which was created as the mascot of McDonald together with *Fast Fry*. Although they're different characters, *Steam Marinade* has similar origin

with *Fast Fry* where *Steam Marinade* also failed to get along with others because of his sudden ability that he got.



Figure 4.20. *Steam Marinade* is bullied and becomes a loner.

It can be seen from figure 4.20 above, that when his clothes got wet from his superpower, instead of helping him, his friends laughed at him. At that time, *Steam Marinade* had also put on his cape which gave his identity as a superhero, but his friends didn't care about it. The cape means nothing to them because the *Steam Marinade* has never fought or shown its power to help those in need. Thus, *Steam Marinade* told them that the book would dry up. After that incident, he is not only discouraged to introduce his ability more to the public, but he also developed depression that led him to isolate himself walking alone on some nameless city without anyone recognizing his cape.

Additionally, his ability is activated through his hands, and his cape only dangled there even when he walked to other city. The cape can't be used to help controlling his ability nor helping him fly to his destination. Thus, as his cape isn't recognized by many and doesn't have additional functions besides superhero identity identification, *Steam Marinade* cape falls to Pure

Personal Icon category.

s) *Super-Tunisian* (2011) from Tunisia

In general, although Tunisians consider themselves to be more liberal and tolerant than their neighbours, they still maintain a strong Islamic identity (Talbi et al., 2022). Most urban women, for example, dress in Western clothes and do not veil themselves, but still doing the obligatory pray. However, those urban women are usually only present in tourist area, but in less crowded place, the women would usually wear conservative clothes that offer coverage, such as long skirts, trousers or dresses, and t-shirts or long sleeve shirts. Thus, Tunisians absorb new cultural influences from abroad while insisting on upholding their own values, but they are also vigilant about the impact of Western influence on their way of life.



Figure 4.21. *Super-Tunisian* promotes her name for election.

The *Super-Tunisian* way of dressing, although at first glance seems in tune with Tunisian culture due to its closed-off

style, the inspiration behind the look is part of western culture as opposed to Tunisian culture. The *Super-Tunisian*, as seen in figure 4.21 above, is wearing a tight suit and cape that is the embodiment of the superhero *Superman*, America's first and most famous superhero because of his strength and iconic appearance.

Additionally, when *Super-Tunisian* is walking down to the streets to promote herself for election, not many people paid attention to her. This means that *Super-Tunisian* including her cape is not well-known to many people. This situation is understandable because her clothes, including her cape, aren't common attires in Tunisian culture.

As for *Super-Tunisian* cape functionality, it can be seen from figure 4.21 that she walks and doesn't fly in her cape. Her cape was only placed on her shoulders and fluttered in the direction she walked. This signifies that the *Super-Tunisian* only wears her cape as an object to symbolize her identity as a superhero. For those reasons, *Super-Tunisian* cape falls into the Pure Personal Icon category.

t) *Supermen* (1979) from Turkey

Turkey is a country with old clothing traditions. Their roots are in the Ottoman Empire which has formed Turkish cultural and traditional heritage pretty much. Even hundreds of years

after the Ottoman Empire, Turkish national costume has a lot of features typical for those days. In present day, few people in Turkey wear traditional clothing in day-to-day life. Men usually use European style of clothes or mix some elements of the folk dress with western pieces of attire (Evason, 2019). Thus, *Supermen's* clothing and cape, which originate from western culture and do not have elements of a folk dress, are a form of conflict with Turkish culture.



Figure 4.22. *Supermen barges in the villains' lair.*

When *Supermen* comes to the villains' lair, the criminals don't get panicked nor trying to escape. They don't see *Supermen* as a threat. Even one of them tries to hit the *Supermen* which is easily parried by *Supermen*. It doesn't stop there, they also shoot *Supermen* which ended up failing because the bullet bounced off *Supermen* chest. This reaction arises because they are not aware of the identity of *Supermen* who is not yet known to the public. Furthermore, the American version, which is also the original version of *Superman* is not in the Universe *Supermen* in Turkey. Thus, they concluded that *Supermen* is not



someone who should be feared because he is wearing clothes and cape that look silly and do not match Turkish culture.

As for *Supermen's* cape functionality, it doesn't have additional function besides symbolizing *Supermen's* identity as superhero. This can be seen from how *Supermen* casually enters the entrance with his own feet and does not do any indication to use his cape as a shield despite the enemies have guns that can threaten his lives. From there, it can be concluded that the *Supermen* cape only functions to emphasize its identity as a superhero. For that reasons, since *Supermen's* cape isn't well-known by people due to its being uncommon attire and doesn't have additional function besides emphasizing his identity as superhero, *Supermen's* cape falls into the Pure Personal Icon category.

u) *Captain Mfombi* (2021) from Zimbabwe

*Captain Mfombi* is not known by the people around him. This can be seen from the attitude of the landlord who is confused and irritated to see *Captain Mfombi's* wife bringing a stranger who has nothing to do with the rent money. The landlord asked, "You've brought him so he can do what?" (*Captain Mfombi*, 2021, 9:19).



Figure 4.23. *Captain Mfombi shows his power without his costume.*

*Captain Mfombi's* cape itself has no function other than explaining his identity as a superhero. Apart from the fact that the costume was made from ordinary materials by his wife, as seen from Figure 4.23, *Captain Mfombi* is able to activate his powers without having to wear his caped costume. For these reasons, *Captain Mfombi's* cape falls into Pure Personal Icon category

## 2) **Functional Personal Icons**

The Eastern has 3 superheroes' cape which fall into Functional Personal Icon, they are: *Lemillion*; *Atom Man*; and *Captain Barbell*.

### a) *Lemillion* (2019) in *My Hero Academia* from Japan

Mirio Togata, or commonly known by his superhero name *Lemillion*, is a student of Class 3-B at U.A. High School as well as a superhero from the *My Hero Academia* series. The series setting is going against the Japan culture. Japanese culture is a set of values that puts importance on social harmony and hard work. However, in the world of *My Hero Academia*, the social harmony is nowhere to be seen as everyone has different super-

power. Even in U.A. High School, the main setting of the series, showed that each student has its own uniqueness that can be seen from their appearance and *quirk* (super-power). This also applies to Lemillion.

As *Lemillion* is still in high school, there aren't many people who know his identity as a superhero except for his classmates and teachers. It can also be seen in the second season of *My Hero Academia* (2019) episode 4 from how Overhaul, a prominent figure in a well-known Yakuza organization, who supposed to know all kind of information since he comes from underworld, isn't aware of *Lemillion* and instead asking their identities for trying to intervene with his business (04:29). As for *Lemillion* cape functionality, it can be seen from figure 4.24 below.



Figure 4.24. *Lemillion's* cape is able to penetrate the ground along with him when he uses his power.

*Lemillion*, also known as Mirio Togata, has special material in his superhero costume. The costume, including his cape, is lined with special fibers produced from his *hairs*. As seen from figure 4.24 above, this allows *Lemillion's* costume to phase with him whenever he activates his Quirk. Its design is based on a hero who saved and inspired him when he was young.



Figure 4.25. Lemillion tries to save Eri.

Furthermore, *Lemillion* also used it in battle to distract the enemy and wrapped up Eri, the little girl whose power is being exploited. Thus, because there are only a few people who know the meaning of *Lemillion's* cape and because *Lemillion's* cape has other functions besides being a medium to show his identity as a superhero, *Lemillion's* cape is Functional Personal Icon.

b) *Atom Man* (1986) from Philippines

The Americans, without a doubt, have played a huge role in shaping the Filipino culture and traditions. It includes: public school system, improvement in trade and industry, public health and welfare, transportation and communication, democracy and civil liberties, food, as well as language and literature. Thus, superhero as part of American modern literature, or usually known as pop culture, is also part of the Filipino culture that has been influenced by America. However, being part of Filipino culture doesn't mean the character appearance would adhere to the Philippine norm, both physically and mentally.

In figure 4.26 below, *Atom Man* can be seen having a blonde hair and tight suit clothes along with capes which is

common to be seen in American comic. The creators of the comic did not try to change the appearance or any aspect of the character in order to make the character has similar appearance with the Filipinos in order for the targeted readers to feel related with *Atom Man*. Although a character doesn't need to look exactly like the reader in order for them to feel related to that character, with no changes to *Atom Man* origin and appearances, he became an American superhero who only had a language difference.



Figure 4.26. *Atom Man* changes into his superhero costume with a wonder pill.

One day, Ram, the main character, found a wonder pill which contain highly active atomic energy. When he swallowed the pill, he turned into *Atom Man* with a swirl. He wears a costume which is made of a special material that allows it to transform into *Atom Man*'s body shape. Thus, *Atom Man*, who initially wore ordinary clothes, became a superhero with the costume he wore. *Atom Man* has the ability to be bullet-resistant,

but if his costume isn't made with a special material, his costume will tear when hit by a barrage of bullets.



Figure 4.27. Atom Man is being shot by the enemies.

However, as seen in the Figure 4.27 above, the costume including *Atom Man's* cape is not torn at all. When *Atom Man* shows himself to the bad guys, they don't recognize *Atom Man* and his abilities. So, they dare to initiate aggressive action by shooting *Atom Man*. If they are aware of *Atom Man's* identity and his bulletproof superpower, they would rather run than put up a futile fight. For that reason, Atom Man's cape falls into the category of Functional Personal Icon.

c) *Captain Barbell* (2007) from Philipines



Figure 4.28. Captain Barbell asks about the bus passengers' safety.



Figure 4.29. Captain Barbell summons his costume using magical barbell.

When *Captain Barbell* meets the drivers to inquire about the safety of the passengers, the bus drivers are surprised to see the appearance of *Captain Barbell* that they have never seen before. Bus drivers often circle the city streets, so if *Captain Barbell* is not recognized by them, this means that the identity of *Captain Barbell* is not known to the general public. The *Captain Barbell's* cape itself is a manifestation of the magical barbell that is able to turn it into a *Captain Barbell's* costume. From that reasons, *Captain Barbell's* cape can be categorized as Functional Personal Icon.

### 3) Pure Local Icons

The Eastern has 7 superheroes' cape which fall into Pure Local Icon, they are: *Atomic Samurai*; *Keluang man*; *Papa Zola*; *Guardian Prime*; *Pakistan girl*; *Super Gee*; and *Victor Matanggol*.

#### a) *Atomic Samurai* (2016) in *One-Punch Man* from Japan

A well-known core value of Japanese culture is *respect for elders and seniors*. Their language contains nuances to show the exact degree of respect each situation demands. To put this into a social context, one must respect those who came before and made it possible for them to do what they're doing. *One who came before (you)* is a more literal translation of *senpai*, and it can refer to both age and seniority.

*Atomic Samurai* can be considered as *senpai* in the Hero

Association as he's not only belong in higher rank of 3th S-Rank superhero, he is older than some of the other young S-rank superheroes. It means, not only he's a *senpai* in age, he's also a *senpai* with superior ability proven by his rank. As a result, despite his cape doesn't hold any positive merit as seen from him using his katana to slash his enemies, the sight of his cape will calm down the masses when they see it because they know he's a *senpai* with that can be depended on.

However, the monsters often don't recognize him as monster doesn't follow human news. This can be seen in figure 4.30 below, where *Malzagard* fearlessly attacks the *Atomic Samurai* believing he will win. However, he was chopped up by *Atomic Samurai* using his sword.



Figure 4.30. Atomic Samurai slashes Malzagard into multiple pieces.

As for *Atomic Samurai* cape functionality, it only served him as way to emphasize his movement and identity as superhero. As proven by figure 4.30, Malzagard's body was cut apart due to *Atomic Samurai* sword attack, while his cape fluttered behind him showing his swift movement that his cape fly high. In conclusion, as *Atomic Samurai's* cape can be



recognized by some of the people that aware of Hero Association but not the monsters, along with his cape that doesn't have additional function besides emphasizing his identity as superhero, *Atomic Samurai's* cape belongs to Pure Local Icon.

b) *Keluang Man* (2014) from Malaysia

Within Malaysian society there is a Malay culture, a Chinese culture, an Indian culture, a Eurasian culture, along with the cultures of the indigenous groups of the peninsula and north Borneo (Andaya et al., 1998). Even though at first glance it might seem that Malaysia has a mixed culture, there is something in common between all those cultures, namely that they all come from the Eastern world. Thus, the superhero concept is an influence from the introduction of western culture, which in this case *Keluang Man* is influenced by the existence of *Batman*, who is a superhero from America.



Figure 4.31. *Keluang Man* rides a regular car with his side-kick.

*Keluang Man* doesn't have innate superpower. This is proven by *Keluang Man* that *needs* to use a regular car to chase

after robbers. It means that his cape is only an icon to symbolize his identity as superhero. Furthermore, when he reaches the villain's place, they did not hesitate to point their guns at *Keluang Man* with glaring eyes without fear even though they knew the identity of *Keluang Man*.



Figure 4.32. *Keluang Man* tries to negotiate with the criminals.

They don't feel threatened by *Keluang Man* who doesn't have superpowers. Furthermore, he tries to settle the problem with peace which make *Keluang Man* appear as pushover and boost the criminals' confidence that they can win against *Keluang Man* which is alone and armless. Since the criminals know him, it means *Keluang Man* has been quite known throughout the cities albeit being underestimated. Thus, *Keluang Man*'s cape belongs to Pure Local Icon.

c) Papa Zola (2016) in *BoBoiBoy* from Malaysia

*Papa Zola* is a superhero in *BoBoiBoy* series who got accidentally kicked out of his own video games in the first season. Despite wearing superhero attire and has cape, *Papa Zola*

doesn't have any superpower besides his justice and heroism talk.



*Figure 4.33. Papa Zola tries to use a twig to break the bubble.*

It can be seen from Figure 4.30 on how *Papa Zola* used a twig to break the magical bubble that trapped Boboiboy's friends. Furthermore, upon hearing about *Gopal*'s ability, *Papa Zola* tried to boost *Gopal*'s ability by scaring him as seen from Figure 4.31 below.



*Figure 4.34. Papa Zola scares Gopal.*

This means that *Papa Zola*'s cape is only as an icon to show his identity as superhero. However, since *Papa Zola* comes from a video game, he is bound to be known by people who like it. *Gopal* is one of them. When *Papa Zola* appeared in Boboiboy's home, *Gopal* is happy and able to recite *Papa Zola*'s trademark together. Thus, *Papa Zola*'s cape belongs to Pure Local Icon.

d) *Guardian Prime* (2013) from Nigeria

According to Commisceo Global Consulting Ltd. (2020, January 1), similarly with other Eastern world, Nigeria is a hierarchical society. Age and position earns, even demands, respect. Age is believed to confer wisdom so older people are granted respect. In return, the most senior person has the responsibility to make decisions that are in the best interest of the group.



Figure 4.35. Victim rescue by *Guardian Prime* shown in TV.

*Guardian Prime* begins to be recognized by the society because he's being broadcasted live on TV when he rescued people trapped in natural disaster. The news *anchor* mentioned that many people were saved because of *Guardian Prime*'s help, thus his service on that day will be remembered by more people including the victims, people close to the victims, and citizens who are being grateful that a dependable superhero has appeared.

As for *Guardian Prime*'s cape functionality, it's only to represent his identity as superhero while he used his superpower through his hand to lift the boulder debris. Thus, *Guardian*

Prime's cape is Pure Local Icon.

e) *Pakistan Girl* (2011) from Pakistan

Cultural and religious beliefs encourage Pakistanis to show love and respect towards guests. In Islam especially, a guest is a blessing from God, and it is taught that they must be given the best treatment possible (Gulwani, 2022). Not only treating guests well, Islam also teaches to help others. In figure 4.36, *Pakistan Girl* is seen fulfilling her role according to the Pakistani culture.

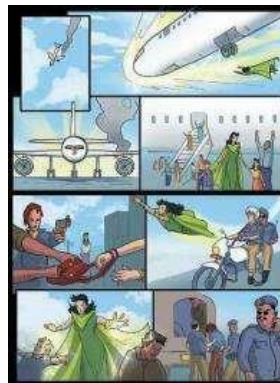


Figure 4.36. *Pakistan Girl* uses her power to help citizens.

*Pakistan Girl* is seen rescuing the airplane's passenger which will make more people aware about her and her capes. Additionally, she also helped police catching criminals. Although it's not mentioned, it's possible that the news reporter will cover both of the events because they involve many lives. However, in both events, *Pakistan Girl* didn't use her cape as tool for activating her power, but rather, it only serves as purpose of showing her identity. In conclusion, as there are lot

of citizens who aware *Pakistan Girl* and there's no additional function besides emphasizing her identity as superhero, this put *Pakistan Girl* cape as Pure Local Icon.

f) *Supergee* (1987) from Philippines



Figure 4.37. Moonlight sees *Supergee* beats up his subordinates.

*Supergee* has no superpowers. This can be seen from her who use an iron pipe to attack the Mr. Moonfield's subordinates. Her cape isn't used for attacks. This means that her cape only serves as an object to symbolize her identity as a superhero. *Supergee* herself is well-known by the townspeople.



Figure 4.38. The police thanks *Supergee*.

This can be seen from the police who called her name and praised her works for capturing Mr. Moonfield. However, the criminals, especially Mr. *Moonfield*, who has been a fugitive for a long time, do not recognize *Supergee*. For these reasons, *Supergee's* cape falls into the Pure Local Icon category.

g) *Victor Magtanggol* (2020) from Philippines



Figure 4.39. *Victor Magtanggol* holds the *Mjölfnir* to defeat his enemy.

*Victor Magtanggol*, commonly called as *Victor*, has the full name Victor Hammerman *Magtanggol*. He is a human chosen by Magni, Thor's son. He has been entrusted by his father to hide his weapon, the hammer *Mjölfnir*, until there is someone right to inherit it. That person is *Victor*. Because he was chosen to possess *Mjölfnir*, his identity was also known by the other gods. However, ordinary people will not aware. For that reason, *Victor* learns to use *Mjölfnir* to protect the world and his loved ones from two individuals. First is *Móði*, Thor's son, who is upset for not inheriting *Mjölfnir*. Second is *Loki* who plans to spread chaos in the mortal world. *Victor* only needs to practice *Mjölfnir*. That means, his superhero cape only serves as an object to show his identity as a superhero. For these reasons, *Victor's* robe falls into the Pure Local Icon category.

#### 4) **Functional Local Icons**

The Eastern has 3 superheroes' cape which fall into Functional Local Icon, they are *Godam*, *Flashy Flash*, and *Kazakhman*.

a) *Godam* (1969) from Indonesia



Figure 4.40. *Godam* accepts his magic cape.

*Godam* power comes from his attire. When he's trying to escape from those who consider him as fugitive, he finds magic clothes that can make him very strong and invulnerable. He also finds a flag cloth that allows him to fly. At first, *Godam* hesitated to take the offered clothes and robes. However, he finally changed his mind as he thought and believed that the Father of Truth guides him. He said in *Godam* (2014), "Without any wind, the blue cape continues to flutter and the light from the armor lit up the room. Maybe the Father of Truth that guides me here." (Issue 69, P.1). While the color of the cape has been changed in the later version, the cape origin remains the same.

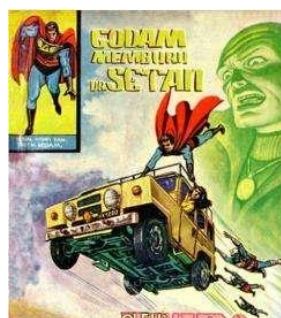


Figure 4.41. *Godam* rescues a woman.

As for who is aware of *Godam*, it can be seen from Figure



4.38 that when he lifted the car, the girl didn't scream for help and trying to remove his hands from her car, but only sticking out her head as if she enjoying the air. This shows a sign of trust with *Godam* appearance and behavior. Furthermore, he's being followed by several people that wanted the girl back. They are forced to understand that *Godam* is able to beat them. Thus, they will remember the sight of cape as a reminder to be vigilant when seeing him in the future. Both the characters as ally and enemies are aware of *Godam* and his cape, so it can be concluded that *Godam's* cape is Functional Local Icon.

b) *Flashy Flash* in *One-Punch Man* (2019) from Japan

*Flashy Flash* wears a dark blue bodysuit with a long white cape over it. This is due to his origin who is from Ninja Village, so he wears clothes that allows him to move fast. As for his cape, its waterproof function is to protect him from something that might slow him down or impede him in battle, which is being wet.



Figure 4.42. Flashy Flash uses his cape to shield from the blood

As seen from figure 4.42, *Flashy Flash* uses his cape to

shield himself from the blood splatter of his enemies as not to hinder his movement.

Additionally, *Flashy Flash* is the S-Class Rank 13 professional hero of the Hero Association, thus several heroes and ordinary people will recognize him. When *Flashy Flash*'s cape started making appearance when the class-A heroes struggle to defeat the enemy, they instantly recognized him and even challenging him on how to defeat the octopus monster which seems impossible to defeat (p.12).



Figure 4.43. *Flashy Flash slashes two enemies with one attack.*

However, although *Flashy Flash* is quite known as the S-Class superhero, there *aren't* many characters, especially monsters, who know *Flashy Flash* strength and the usage of his cape. It can be seen in the figure 4.43, the monsters proceed to attack him thinking they would win but ended up being defeated instead. Thus, the cape belongs to Functional Local Icon.

c) *KazakhMan* (2021) from Kazakhstan



Figure 4.44. *KazakhMan* is being belittled by the Kazakh.

When Batyr got his costume from his scientist neighbour, he quickly uses it in public. As expected, not only people are surprised seeing *KazakhMan*, his superhero name created by his friends, many people sneer at his appearance and thinks of Batyr as some sort of nuisance. As for his cape, it was designed to hold some bullets for Batyr protection when he got attacked. Furthermore, his cape is designed to resemble the Kazakhstan cape that has blue and yellow colour. However, as the creator specifically targeted the *Kazakhman's* is for Kazakhstani teenager, the cape doesn't represent the whole culture but only a small group of it. Thus, as *Kazakhman's* cape belongs in Functional Local Icon.

##### 5) Pure Cultural Icons

The Eastern has 12 superheroes' cape which fall into Pure Cultural Icon, they are: *Xarkar*; *Superman* from *Dariya Diil*; *Indian*

*Superman; Anpanman; Franc the Face, Sophia the Singer; Commander Safeguard; Extranhero; Quantum Vigilante; Somtel Man; Captain Zambia; and Captain Z.*

a) *Xarkar* (2019) from Afghanistan

The narrator said at the beginning of the *Xarkar - And the Caravan of Wealth: Issue 01* series (2019, 0:06),

There was a time, the world was in awe when one and only one name was hailed by every child in the elderly, by every man and woman, by mothers and fathers. He was loved by the oppressed and feared by the oppressor.

*Xarkar* is once being praised by all the Afgans because it's implied that he helped them to be free from the oppressors. Because of that, the story of *Xarkar* heroism spreads from city to city until the whole *nation* hears about it. Therefore, the sight of *Xarkar*, specifically his cape, will be quickly recognized despite him moving swiftly and doesn't stay in one place for long.



Figure 4.45. *Xarkar* shows his weapon.

From Figure 4.45, *Xarkar* is holding a large scimitar, implying that he mainly uses his *hand* to attack his enemies. The

cape can also be seen is only being stretched out normally over his shoulder. Thus, *Xarkar* cape is only there as an icon that symbolizes his value to uphold justice and defend the weak by turning into superhero, *Xarkar*, which is part of Pure Cultural Icon category.

b) Superman in *Dariya Dil* (1998) from India



*Figure 4.46. Kavi flies together with his lover.*

*Dariya Dil* (1998) is a Bollywood movie, which mean it'll be primarily musical. As seen from this scene where Kavi, one of the main protagonists, being hold and fly together with Radhi while singing a love song proclaiming that Superman is hers. Naturally, she didn't mean the real Superman from DC Comic as the real Superman wouldn't expose himself above the city on a bright day with a woman besides her, but she's saying that Kavi is like Superman who will protect her from the danger.

The real Superman from DC Comic is also not likely to exist in this movie as Radhi is seen to wear Spider-Man outfit which is from another publishing company, Marvel. Therefore, both superheroes exist as fictional characters that are famous enough to have costume made after them. Furthermore, *Kavi*,

while being portrayed as Superman, didn't use his cape to activate his ability to fly. For all that reasons, *Kavi's* cape belongs to Pure Cultural Icon.

c) *Superman* (1987) from India



Figure 4.47. *Superman* is being controlled with.

*Superman* (1987) is an Indian take on classic superhero story. Thus, the condition around the Indian *Superman* (*I.Superman*) will be similar with the *original*. This means that the Indian society is aware of *I.Superman* cape and the value behind its use. Unlike the original *Superman*, *I.Superman* doesn't show moment when the cape is able to hold the bullets. Thus, this can be interpreted that the cape is only being used as an object to show *I.Superman's* identity. For that reason, *I.Superman's* cape is Pure Cultural Icon.

d) *Anpanman* (1988) from Japan

*Anpanman* often fights against *Baikinman*, the main antagonist of the series. *Baikinman* is an alien coming from *Baikin* Planet in an egg as a baby the same day *Anpanman* was born. As if they're destined to be enemies toward each other, throughout the series, *Anpanman* will always stop *Baikinman's*

evil plans for others, thus elevating his name throughout the country. As for *Anpanman*'s cape, he already wore one since he was a child.



Figure 4.48. *Anpanman* was born with a cape.

Although the cape design changes as he grows up, it subtly symbolizes that *Anpanman* identity is superhero. As for the functionality, *Anpanman* never uses it when he's helping others. The fabric for his cape is also not special as his cape from his planet is easily get changed to a new one. Thus, *Anpanman*'s cape is Pure Cultural Icon.

e) *Franc the Face* (2019) from Kyrgyzstan



Figure 4.49. *Franc* makes *Timmy* laugh with his face.

*Franc the Face*, or also called as *Franc*, is a superhero created by FAST Heroes team. They *made* the superheroes as part of stroke awareness project implemented by the World Health Organization (WHO) and in partnership with the Ministries of Education and Health. They aim to raise awareness

of stroke symptoms, especially in Kyrgyzstan that has low public awareness of stroke symptoms, by creating several superhero characters that has related ability to the stroke symptoms. There are four superheroes created, including *Franc the Face*, which as his name implied, has superpower that includes his face.

According to the official site of FAST Heroes, when *Franc* didn't use his face to make Timmy laugh as seen from figure 4.8, he would use his face to disguise himself while fighting the evil clot. Since *Franc* only uses his face, it means his cape is only meant as an icon to symbolize his identity as superhero. Additionally, from the videos that FAST Heroes released, there aren't indication that a lot of people excluding Timmy knows about *Franc* as it only shows *Franc* taking selfies with silly face to make Timmy laugh in his home. However, as *Franc* is meant as WHO representation in Kyrgyzstan, his cape falls into category of Pure Cultural Icon.

f) *Sophia the Singer* (2019) from Kyrgyzstan



Figure 4.50. *Sophia* makes the window crack with her singing.

*Sophia the Singer* is one of the superheroes who is also part of FAST Heroes team. *Meaning*, *Sophia* is meant to be another superhero to represent WHO way to spread awareness regarding



stroke in Kyrgyzstan. Just like *Franc the Face*, *Sophia* also being shown spending her time making Timmy laugh by singing. This is in accordance with her power that has been mentioned in her name, singing.

Since her superpower includes her voice which is said to sound like an angel by FAST Heroes team, this means that her cape only has purpose to symbolize her role as superhero. Furthermore, despite being inside a car at a public place, there aren't many people seen around the car. Even after the camera is zooming out and show the car's surrounding, the town appears to be empty. This can be seen as part of technical aspect from the animator's team to save up the animation budget, but it can also be interpreted as the only person who knows about *Sophia*, her ability, and her cape is only Timmy. Thus, *Sophia the Singer's* cape belong to Pure Cultural Icon.

g) *Commander Safeguard* (2016) from Pakistan



*Figure 4.51. Commander Safeguard teaches the children about the importance of hygiene.*

*Commander Safeguard* is summoned by his contact to protect children from the entity known as Dirtoo, who is the

King of Germs. Thus, many children are aware of *Commander Safeguard*'s existence and value as superhero. Furthermore, as seen from Figure 4.46, *Commander Safeguard* is seen waving the Pakistani flag and *Commander Safeguard*'s flag together in both hands. This can be seen that the existence of *Commander Safeguard* is as important as the Pakistan itself because he saved the country's future generation by eradicating the King of Germs that targeted children, especially Pakistani children.



Figure 4.52. *Commander Safeguard attacks Dirtoo with his equipment.*

As for *Commander Safeguard*'s cape functionality, when he attacks Dirtoo, he uses a combination of vehicle and his physical ability to outwit Dirtoo. *Commander Safeguard*'s cape only follows his movement as he moves around. For that reasons, *Commander Safeguard*'s cape category belongs in Pure Cultural Icon.

h) *Extrangerhero* (1997) from Philippines

Society norms and values are of utmost importance in the Philippines. Attending to what people think and respecting everyone is a vital part of Filipino values (Jain, 2021). They also uphold optimism, friendliness, kindness, and spirituality high in

this regard.

As seen in figure 5.53 below, *Extrangerhero* successfully fulfills the Philippine social norm criteria by showing his friendliness and optimism by acting funny. He has shown kindness by saving a group of strangers as his duty as a superhero. As a result, even though the clothes and robes of the *Extrangerhero* do not conform to conventional Filipino cultural values, many people accept and recognize him.



Figure 4.53. *Extrangerhero* prepares to take off.

Furthermore, as *Extrangerhero* is going to take off after saving the citizens from Ivan, they cheer him and applauds him for saving them. They aren't scared nor intimidated by the existence of *Extrangerhero* due to their belief that his friendly personality is one that can be depended on. Ivan himself is a human who gets alien powers from falling meteors like *Extrangerhero*, but unlike *Extrangerhero*, Ivan wants to rule the world using his power.

As for *Extrangerhero's* cape functionality, it needs to be understood first that his power comes from within him who was hit by a meteor attack, therefore, the hero costume including the

cape he wears has no other function other than being an object to explain his identity as a superhero. For that reason, the *Extrangerhero* robe is included in the Pure Cultural Icon category.

- i) *Quantum Vigilante* in *Captain Flamingo* (2017) from Philippines



Figure 4.54. *Quantum Vigilante* Figure installed above the shop.

*Quantum Vigilante* is a superhero who is admired by many people, especially *young* children. This can be seen from Milo, the main character of *Captain Flamingo* (2017), has to spend the night in front of the comic shop to get the latest *Quantum Vigilante* comic that will be released that day. Furthermore, at the top of the shop, there is an ornament in the form of a *Quantum Vigilante*, which can be interpreted that his Figure has a selling value because many people pay attention to it. As for the *Quantum Vigilante's* cape, it has no use in combat. This was shown when *Quantum Vigilante* punched a monster using physical strength in his fist. *Quantum Vigilante* cape's only serves as an object to show his identity as a superhero. For these reasons, *Quantum Vigilante's* cape falls into Pure Cultural Icon category.

j) *Somtel Man* (2016) from Somalia

Generosity is a core value of Somali culture that people extend towards the broader community and public rather than limit to their immediate community or family (Evason, 2019). Hence, individuals may also receive social, emotional and financial support from the broader Somali community and public when going through particular hardship. As shown in figure 4.55 below, the Somtel Man did not hesitate to wave their hands at the Somtel Man to show their support for him, even though the Somtel Man was not part of their family.



Figure 4.55. Citizens waving at flying Somtel Man.



Figure 4.56. Somtel Man landed.

When *Somtel Man* landed from his flight, many people greets him. Even when the *Somtel Man* is flying in the sky, many people are shown waving their hands and smiling at the sight of the *Somtel Man*. This means that the presence of the *Somtel Man*, including his cape, has been deeply engraved in the people's memory. As for *Somtel Man's* cape itself, it has no additional function other than as an object that explains his identity as a superhero. This can be seen from *Somtel Man* who

is able to land well even when his hands are outstretched and not holding his cape. For these reasons, *Somtrel Man* robe falls into the Pure Cultural Icon category.

k) *Captain Zambia* (2020) from Zambia

With over 70 ethnic groups, Zambian Culture is highly diverse. Practically speaking, however, there are just a handful of social conventions that people need to be aware of to be able to succeed following Zambia culture. The first thing to note is that Zambia is relatively conservative and predominantly Christian, and many views and attitudes reflect this (Evason, 2019). Thus, revealing clothing of any kind is considered improper. The way the *Captain Zambia* dresses is covered and the robe is added in line with the Zambian culture which follows Christianity.



Figure 4.57. *Captain Zambia* walks towards his enemy.

*Captain Zambia* is described as a legendary figure who protects all Zambian citizens from injustice with his power which is beyond common sense of humanity. The comic open

up with a narration (2020), “We called him *Captain Zambia*. He was our champion, standing tall and proud upholding the rights and freedom of every denizen across the nation.” (p.7).



Figure 4.58. *Captain Zambia fights with his clone.*

It can be seen from the battle narrative, that every attack given by *Captain Zambia*, be it a fist or a kick, causes the earth to vibrate because of the strength behind the attack. *Captain Zambia* only relies on his physical strength, while his cape stays on his soldier following his move. *His* caped Figure was remembered by the residents of Zambia for his services in protecting the peace of Zambia. From that explanation, *Captain Zambia*'s cape has been remembered by the residents of Zambia falls into Pure Cultural Icon category.

1) *Captain Z* (2016) from Zimbabwe

Zimbabwe achieved independence from the United Kingdom in 1980, following decades of British colonisation. Colonial impact has left a dualism in the practices and values of Zimbabweans (Evason, 2017). For instance, Zimbabweans

become generally status-conscious as the differences between social classes are also quite noticeable. In figure 4.60, the officials unanimously applaud Captain Z for his services in defeating enemies alone because they are forced to realize that their position is lower than someone who has powers that can destroy them at any time.



*Figure 4.59. Captain Z surrounded by other enemies.*



*Figure 4.60. Captain Z being praised by the officials.*

*Captain Z's* existence is recognized by both the citizens who applaud for his service and enemies who try to get rid of him. This can be seen from the dozens of subordinates sent by the organization to capture *Captain Z*. *Captain Z's* cape is not used in combat. Instead, he used the shield that had been attached to his hand. This means that *Captain Z's* cape only serves as an object to symbolize *Captain Z's* identity as a superhero. In conclusion, *Captain Z's* cape is part of the Pure Cultural Icon category.

## **6) Functional Cultural Icons**

The Eastern has 2 superheroes' cape which fall into Functional Cultural Icon, they are: *All Might* and *Zebraman*.



a) *All Might* (2016) in *My Hero Academia* from Japan



Figure 4.61. *All Might* come in class 1A with his 60s superhero costume.

From Figure 4.58, it's known that *All Might* has established his superhero career since 60s *until* his existence becomes influential enough in the present time that his name alone scares the villains. Midoriya Izuku, the main character as well as *All Might's* big fans and heir, said in episode 3 of the series *My Hero Academia* season 1, "*Following his arrival onto the scene, the once grave rate at which new villains appeared began to dwindle year by year. Both in name and in reality, he became the man known as a Symbol of Peace*" (2016, 00:15).

It's evident by Midoriya's statement, that because of *All Might*, the crime *rate* in Japan has decreased significantly. It also means that as the established symbol of peace in Japan, the sight of his cape will calm people immediately. Furthermore, his costume and cape has a function not to hinder *All Might* movement as mentioned by him in *My Hero Academia the Movie Two Heroes* (2018), "*Thanks to the clothes you made, we arrived on time*" (00:04). He is thankful for his scientist friend who created the costume for him since it made *All Might* able to

rescue people faster. From all points above, *All Might's* cape belongs in Functional Cultural Icon.

b) *Zebraman* (2004) from Japan

*Zebraman* was originally a superhero from an old television series. Asano *Shinpei*, the 3th grader transfer-student who likes *Zebraman*, said, “The series was cancelled after only 7 episodes, but fans still remember it.” (Zebraman, 2004, 20:56).

Despite being cancelled early, the main character, Shinichi Ishikawa, who is a 3<sup>rd</sup> grade teacher is an avid fan of *Zebraman* shows that he made a costume after the superhero and wore it outside at night time. There aren't many fans for the canceled show, so Shinichi was surprised when he saw a transfer-student, Shinpei, drew *Zebraman* and even following Shinichi when Shinpei saw him in his costume mode. One day, when he walked with his *Zebraman* outfit, he encountered an alien enemy, in which he defeated with his newly found power. With his new power, he helped people in need. However, he often met criminals who are possessed by a green slime-based alien force, which made him realize that *Zebraman* series is a prophecy written by the director to warn the humanity. The series has an ending where *Zebraman* died after flying, so Shinichi was afraid to help. However, through Shinpei encouragement, he started fighting and got new evolution in the middle of fighting the

aliens.



Figure 4.62. Zebraman acquires a new cape.

The cape sprouts bigger from his back and swats the aliens away. At the end, *because* Shinichi has defeated the monster, the public cheer and call him Zebraman. To sum up, since at the end Shinichi, or *Zebraman*, has been known by the whole country, and his cape is capable to defeat enemies on its own, *Zebraman's* cape belongs to Functional Cultural Icon.



Figure 4.63. Zebraman is cheered by the residents.

## b. Western

### 1) Pure Personal Icons

The Western has 14 superheroes' cape which fall into Pure Personal Icon, they are: *Cybersix; Sonoman; Fulgueros; Junior; Amok; Atoman; Flashman; Mediomani; Plutos; Super Andy; Trolleybus-Man; Buraaq; Captain Underpants; and Radioactive Man.*

a) *Cybersix* (1992) from Argentina

Argentine culture is a blend of European customs and Latin American and indigenous traditions (Scroope, 2018). One of the examples are the emerging sense of solidarity due to turbulent political landscape. The sense of solidarity births the concept of *la gauchada*. It means a special favour. It reflects the attitude one has when asking someone close to them to help with something outside their typical duties. However, *Cybersix* depends on herself.

Lucas accidentally runs into *Cybersix* after she defeats a monster. *Cybersix* runs away when she realizes someone is watching her even when Lucas screams asking who her identity is. This means *Cybersix* does not wish her identity, including the cape, to be known to many people. Indeed, although many Argentines are focused on building strong communities, a strain of individualism is also prevalent in the country. According to Hofstede Insights (2018) in *Cultural Atlas* written by Scroope (2018), Argentina is classified as the most individualist Latin American country. Thus, *Cybersix* behavior is the sign she is part of the minority that doesn't carry out the Argentine culture in which is why a lot of people aren't aware of her identity and cape.

As for *Cybersic* cape functionality, her cape only works as

an object to symbolize *Cybersix's* identity as a superhero. She has incredible strength, an athletic build, and skills due to her acrobatic genes.



Figure 4.64. *Cybersix* kicks *Lucas*.

As seen from Figure 4.64, she is able to kick *Lucas* with a flexible move while holding the monster she was trying to defeat in midair. Thus, she *doesn't* need the help of a superhero costume to help her movements in battle, but only uses it as way to conceal her real identity and show it as something else. Thereby, *Cybersix's* cape falls into Pure Personal Icon category.

b) *Sónoman* (1966) from Argentina



Figure 4.65. *Sónoman* uses his power.

*Sónoman* does not use his cape in combat. His power is called Mental-Music. This power *allowed* him to transform his movement into a sound wave and produce deafening sounds

with the strength of three rhinos. Thus, he needs to use his hands to control the power. Therefore, his cape is only for symbolizing his identity as a superhero. *Sónoman* has several allies who help him in defeating his enemies.



Figure 4.66. Scientists get earplugs with the help of *Sónoman*.

It can be seen from when the professor succeeded in making ear plugs against the enemy with *Sónoman's* help, he said, "Isorna didn't notice that the trisonic nullifiers had fallen out of her ears and that all of us have made a couple of them! Ha! Ha! Ha!" (*Sónoman*, 1966, p.13). As a result, *Sónoman's* cape falls into the Pure Personal Icon category.

c) *Fulguros* (1954) from France



Figure 4.67. *Fulguros* changes into his superhero costume.

*Fulguros'* career as a superhero did not last long due to

ensorship reasons. He *abandoned* his costume and secret identity, *Fulguros*, and became a scientist instead who used his inventions to fight enemies. Thus, few people knew of *Fulguros*' identity before he changed his identity. Because *Fulguros* can abandoned his costume, it means that his costume including cape doesn't have special power. For these reasons, *Fulguros*' cape falls in the Pure Personal Icon category.

d) Junior (1960) from France

French society is quite individualistic, meaning that the interests of oneself and one's immediate family take priority (Scroope, 2017). Often, appropriate interaction depends on whether a person is within one's social circle or not. In figure 4.68 below, *Junior* also shows this behavior by looking after his assistant with care.



Figure 4.68. Junior flies with his assistant, Marzia.

*Junior* is a mutated human who gains superhuman power after being hit by a sabotaged laboratory explosion. His costume was made from ordinary materials. As seen from figure 4.68

above, the cape is being blown by the wind when he flies. There aren't many people who know about Junior, even the woman he is holding is his assistant, Marzia. For these reasons, *Junior's* cape falls in the Pure Personal Icon category.

e) Amok (1947) from Italy



*Figure 4.69. Amok shoots the man for not answering his question and made the other men angry.*

*Amok* is originally an ordinary man, but when his wife is kidnapped in the Burmese forest by the villain Scorpio, he decides to put on a mask and cape to save her. *Amok* doesn't have superpowers, so he carries a gun to help him defeat his enemies. This means that *Amok's* has no function other than symbolizing his identity as a superhero. Additionally, since *Amok* only becomes a superhero to save his wife, many people don't know him.

This can be seen from when Amok approached a group of men to ask about his wife. Amok asks about his wife while pointing a gun, so the group of men are angry and try to attack *Amok*, the stranger, who threatens them. They are not afraid of the gun because they win in numbers and think that *Amok* who has to depend on the gun is a weak person. For all these reasons,



Amok's cape falls into Pure Personal Icon.

f) Atoman (1946) from Italy



Figure 4.70. Atoman sews his superhero costume and cape.

Barry Dale, the main character in *Atoman* (1946), is a nuclear scientist at the Atomic Institute. As a result, he accidentally gains superhuman powers because his body is constantly exposed near nuclear. Furthermore, Barry Dale made the costume himself using a regular material, so it doesn't have any special power. Thus, the cape of *Atoman* only serves to symbolize his identity as a superhero.



Figure 4.71. Atoman protects Zelda.

*Atoman* is not well known by its surroundings. Mr. Twist, *Atoman's* enemy, did not hesitate to attack him using helicopter bullets. If he knew about *Atoman's* power, he wouldn't have tried to attack him knowing it was a wasted effort. Zelda also knew his name because he introduced himself to Zelda before. For that

reason, *Atoman*'s cape falls in the Pure Personal Icon category.

g) Flashman (1967) from Italy



Figure 4.72. *Flashman* kicks his enemies.

*Flashman* doesn't have superpowers, so he takes advantage of his surroundings. The costume itself is made of ordinary materials and has no special function because *Flashman* is not seen holding it while he's hanging on the wall. Therefore, his cape is only used to symbolize his identity as a superhero. *Flashman* is not known by many people. This can be seen from how he's surrounded by the criminals. They aren't afraid of the *Flashman* nor his appearance and thought they could beat him by winning numbers. For those reasons, *Flashman*'s cape falls in the Pure Personal Icon category.

h) Medioman (2001) from Italy



*Figure 4.73. Mediomán's running pose to answer his wife's calling.*

*Mediomán* only has the superpower to hear anyone who calls him for help, specifically his housewife. Therefore, the only person who knows *Mediomán's* identity is his wife. Furthermore, as his power relies on his ear, his tie and cape are only there to symbolize his identity as a superhero. In conclusion, *Mediomán's* cape falls into Pure Personal Icon.

i) *Plutos* (1949) from Italy

Italian culture places much importance on an individual's reputation or honour. It is perceived to reflect their family and upbringing, and is essentially a way of opening up opportunities. In Italy, a person's honour is defined by the impression they leave on others, *fare la bella figura*, which means making a good image.

*Fare la bella figura* describes the art of making a good impression. It not only refers to a person's physical appearance, but the aura they project in the way they hold themselves. It should be reflected in everything they do, from what they say to how they act. *Plutos* failed to follow that culture, resulting in French people don't recognize him and his cape.



Figure 4.74. Plutos punches the enemies.

*Plutos* has no superpowers, so he uses his physical strength to attack his enemies. However, he doesn't use the help of his costume, so *Pluto's* cape is only *used* to symbolize his identity as a superhero. The identity of *Plutos* itself is not known to many people, this can be seen from the gangster who is not only surprised but wonder the person who dares to disturb their business.



Figure 4.75. Plutos threatens the gangster to show up their face with a gun.

Even the citizens don't call the savior who gives them money because they don't care about *Plutos* and only care about the money. *Plutos* cried out, “*Come* and get it! Money! Your money! Take it!” (*Plutos* 01 translated – Alarm In The Night, 1949, p.16). The citizens then proceed to praise the lord and the money. In conclusion, *Pluto's* cape falls in the category of Pure

Personal Icon.

j) Super Andy (1979) from Italy

*Super Andy* has a power that shows up in him when he starts to grow up. Thus, his power *doesn't* need a costume intermediary, so the cape only serves to symbolize *Super Andy's* identity as a superhero. Additionally, *Super Andy* has no desire to save many people with his powers, but rather he just wants to be accepted and loved by his family.



Figure 4.76. *Super Andy* is held at gunpoint by the police.

Hence, when he comes out in his superhero costume, he is being pointed at a gun by the police because they didn't know about *Super Andy* and thought his presence is dangerous. For these reasons, *Super Andy's* cape falls in the Pure Personal Icon category.

k) Trolleybus-Man (2016) from Lithuania



Figure 4.77. *The Trolleybus-Man* wears his cape.

*Trolleybus-Man* is an ordinary ex-mechanic, so he doesn't

have any superpowers. The superhero costume and the cape are made of ordinary materials because the *purpose* of wearing the clothes is to protect the thing he loves the most, the trolleybuses. Because he only focuses on trolleybuses, not many people know his services, especially people who don't care if trolleybuses disappear from Vilnius city. For these reasons, *Trolleybus-Man's* cape falls in the Pure Personal Icon category.

1) *Buraaq* (2011) from United States of America

Americans are typically direct communicators, speaking honestly, clearly and explicitly to arrive straight to the point (Evason, 2022). Thus, some of them may be comfortable with voicing competing views if it helps the overall objective. This is in accordance with figure 4.78, which shows that when *Buraaq* encounters bullies that disturbs other people, he does not hesitate to give a verbal warning.



Figure 4.78. The bully is scared of *Buraaq*.

When the blond man begged for his life, he didn't call *Buuraq* name. He only said, "P-please... Don't hurt me! Please no!" (Buraaq, 2011, Issue 1, p.12). Meaning, he's not aware of

*Buraaq* identity but feel threatened by his appearance. On the page 15-16, he will try talking to police about *Buraaq*, but they don't believe him.

If a justice enforcer like police officer doesn't know about *Buraaq*, this means that *Buuraq* is practically an unknown superhero. Meaning, only a few aware of his identity, including the value behind his cape. On the third and fourth panel, *Buraaq*'s cape appears to be pulled unnaturally. This is because *Buuraq* is flying while talking to the blond man. However, the cape isn't used as body support to fly, but rather, it follows his movement when he's flying around. This puts *Buraaq* cape as Pure Personal Icon.

m) Captain Underpants (2017) from United States of America

Americans are generally quite enthusiastic, assertive and confident communicators. They are also generally more comfortable talking about their achievements and success than people from many other English-speaking Western cultures (Evason, 2022). This self-confidence trait can be seen from George and Harold who are happy with the work they have accomplished. In addition, the character of *Captain Underpants* also has American characteristics.



Figure 4.79. George and Harold pointed at the *Captain Underpants* poster they made.

*Captain Underpants* is a superhero who was secretly made by two small children, George and Harold. Because of that, only the two of them know the identity of *Captain Underpants*. As the name suggests, *Captain Underpants* is depicted wearing only underpants. But instead of being embarrassed, he is excited and shows his appearance confidently as a superhero. He doesn't care about his appearance because his strength comes from his looks, and he believes that what he wears is right.

As for *Captain Underpants* cape functionality, it needs to be understood first that the power of *Captain Underpants* does not come from his superhero cape, but himself. Thus, *Captain Underpants'* cape only used to symbolize the identity of *Captain Underpants* as a superhero. For these reasons, *Captain Underpants'* cape falls in the Pure Personal Icon category.



n) Radioactive man in *The Simpsons* (1995) from United States of America



*Figure 4.80. Fallout Boy alerts Radioactive Man on their enemies.*



*Figure 4.81. Fallout Boy kicks his enemy.*

*Radioactive Man* has no power. It can be seen from how he has to climb the railing to kick his opponent. Thus, his cape only symbolizes his identity as a superhero. *Radioactive Man* isn't well-known by people. It's only his partner, Fallout Boy, which calls his name. Even his enemies don't appear to quite know him. They only think of him as a hindrance that needs to be defeated. In conclusion, *Radioactive Man's* cape falls into Pure Personal Icon.

## 2) Functional Personal Icons

The Western has 4 superheroes' cape which fall into Functional Personal Icons, they are: *Captain Newfoundland*; *Supersnipe*; *Captain Berlin*; and *Pumaman*.

b) Captain Newfoundland (1979) from Canada

*Captain Newfoundland* is not part of the human race, in fact, it's an alien race. The nameless race of *Captain Newfoundland* first came to Earth millennia ago and taught the

young mankind how to build pyramids in Egypt, finding the kingdom of Atlantis, and even become one with the universe in India. However, even though there were many humans who remembered *Captain Newfoundland's* race in the past, as 1,000 years have passed, humans who knew *Captain Newfoundland's* race had disappeared. Only a few cosmic beings who don't live on earth still remember *Captain Newfoundland*. The only remaining alien of that race, *Captain Newfoundland*, was becoming one with the universe and only came out in search of a successor who would protect the earth because he saw the earth's destruction future. His chosen successor was Daniel Eaton, who becomes *Captain Canada*.



Figure 4.82. *Captain Canada* recognizes *Captain Newfoundland's* power through his cape.

However, even his successor does not directly recognize *Captain Newfoundland* because the teacher often hides his presence. He only realized it when he saw *Captain Newfoundland's* power. *Captain Canada* said, "There's only one being who can give me that power! I feel his presence now. The presence of *Captain Atlantis!*" (p.1).

*Captain Newfoundland's* cape itself has a function as an intermediary for his magic as the universe view he showed to Captain Canada. For these reasons, Captain Newfoundland's cape falls in the Functional Personal Icon category.

c) *Supersnipe* (1942) from North America

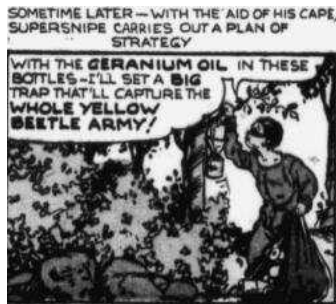


Figure 4.83. *Supersnipe* uses his cape to carry the fruits.

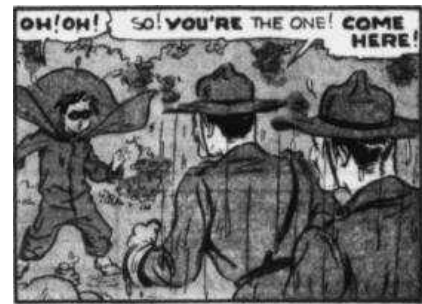


Figure 4.84. The Japanese Soldiers catch *Supersnipe*.

*Supersnipe* is an imagined alter ego of Kopyy McFad, the boy with the most comic books in the world, who is also the main character of *Supersnipe* (1946) comic. Since *Supersnipe* is the imaginary superhero of Kopyy's alter-ego, only he knows the identity of *Supersnipe*. When the Japanese soldiers found *Supersnipe*, they shout angrily without calling his name because an unknown child dared to disturb their plan. Furthermore, *Supersnipe* doesn't have any superpowers in real life because he is only Kopyy's imagination. However, Kopyy is able to use his cape for his personal missions he carries out. He used it to carry cans of Geranium oil to trap the whole Japanese army. For these reasons, *Supersnipe's* cape falls in the Functional Personal Icon category.

d) *Captain Berlin* (1982) from Germany



*Figure 4.85. Captain Berlin uses his cape to choke his enemy (1982).*

*Captain Berlin* has no superpowers. Thus, he uses his physical strength to fight them. When he's cornered, he even uses his cape to strangle his opponent. The opponents who didn't hesitate to attack him knew that *Captain Berlin* had taken the money they had stolen, but they had no idea how strong *Captain Berlin* was. Therefore, they were on guard by gathering large numbers of people in order to win against *Captain Berlin*. For these reasons, *Captain Berlin's* cape falls in the Functional Personal Icon category.

e) *Pumaman* (1980) from Italy



*Figure 4.86. Pumaman activates his full power using magical belt.*



*Figure 4.87. Pumaman pass through the ground with his cape.*

*Pumaman*, whose real name is Tony Farms, has superpowers, but he can only get his full power if he wears a

magical golden belt. As seen from Figure 4.80, when he wears the magical golden belt, not only his full power appears, but also his superhero costume that wraps around *Pumaman's* body. Thus, his superhero costume is part of his strength. This can be seen from Figure 4.81 where his costume and *Pumaman's* cape are able to penetrate the ground with him. *Pumaman* is actually a guardian of the earth raised by aliens from thousands of years ago. Astech people consider them gods, and carry out the mandate given by the aliens.

The original *Pumaman* was entrusted a gold mask with the ability to control people's minds. However, thousands of years have passed so the golden *mask* is gone. Furthermore, the Aztech people who know about the mandate is only 1 person, namely Vadinho who taught Tony how to use his power. Apart from Vadinho, only Dr. Kobras and Jane know *Pumaman's* real identity. Dr. Kobras is the main antagonist of the movie who plans to use *Pumaman's* mask to overtake the minds of world leaders, and Jane is his first victim. For all these reasons, *Pumaman's* cape falls into Functional Personal Icon.

### **3) Pure Local Icons**

The Western has 12 superheroes' cape which fall into Pure Local Icon, they are: *Super Cholita; Dishman; Super Shamou; Polka-dot; Lavanderman; Antboy; Dukse Drengen; Fantax; Argoman; Goldface;*

*Supersonic Man; and Scarlet Witch.*

a) Super Cholita (2007) from Bolivia



*Figure 4.88. Súper Cholita punches multiple enemies at once.*

*Super Cholita* has super power which consists of super strength and the ability to fly. Her abilities didn't come from her superhero cape, but from the sacred temple of Tiwanaku. Therefore, *Super Cholita's* cape only serves to symbolize her identity as a superhero. Because *Super Cholita's* powers emerged from the sacred temple of Tiwanaku, the locals recognized *Super Cholita* and her cape.

However, for *Super Cholita* target, the corrupt politicians, do not understand the exact identity of *Super Cholita* so they underestimate her power and only send a few subordinates to defeat her. *Super Cholita* is able to defeat them with ease, and simultaneously protect one of the residents who was accidentally dragged into the fight. The resident was just silent on the side of *Super Cholita* because he knew, the power of *Super Cholita* can be relied on. Thus, *Super Cholita's* cape falls into in Pure Local Icon category.

b) Dishman (1985) from Canada

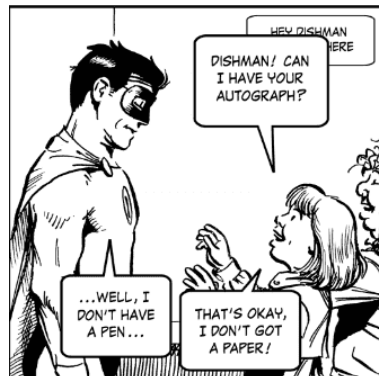


Figure 4.89. Dishman is asked for autograph by a kid.

*Dishman* has the ability to teleport, clean, and place crockery and tableware in its proper place with just a wave of his hand. He uses that power to help *those* around him, so that he is known in the city where he lived. *Dishman's* abilities are innate and not his superhero costume effects, so his cape only serves to symbolize *Dishman's* identity as a superhero. From all the reasons, *Dishman's* cape falls into Pure Local Icon category.

c) Super Shamou (1980) from Canada



Figure 4.90. Super Shamou rescues the children.

*Super Shamou* is an ordinary Inuk (Eskimo) until one day he is given the magic necklace which grants him power by the spirit to provide peace and *justice* to the people of the Arctic.

Thus, the cape he wears only served to symbolize *Super Shamou's* identity as a superhero. Furthermore, as seen from the Figure 4.85, *Super Shamou* holds several children in his hands. This is because he has promised to protect Canada, so he often looks for unwary travelers who fall foul of the unforgiving situations, specifically children who are still powerless. Because of that, those who were saved by *Super Shamou* would remember his identity and cape. In conclusion, *Super Shamou's* cape falls in the category of Pure Local Icon.



d) *Polka-Dot Pirate* (1940) from Canada

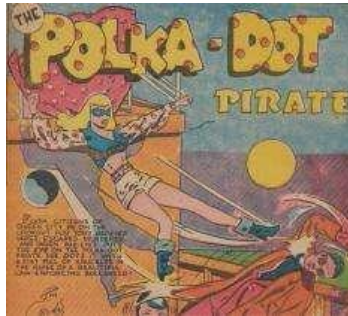


Figure 4.91. *Polka-Dot Pirate* kicks her enemy

*Dime comics* issue 26 (1940) begins with a narration,

Flash Citizens of Queen City be on the lookout for Tony Bad-Eyes Veres escaped murderers. And when Bad-Eye puts the eye on the Polka-Dot Pirate, she dots it with a fist full of knuckles in the guise of a beautiful law-enforcing buccaneer. (p.1)

*Polka-Dot Pirate* has the ability to fly, an unspecified level of superhuman strength, and a skilled fighter. Her abilities don't come from her cape either *because* she doesn't hold her cape when she kicks *Bad-Eyes*, her enemy. *Polka-Dot Pirate* herself is quite well known in Queen City. This can be seen from her warning the citizens of Queen City to be careful of *Bad-Eyes*. This means, the residents know *Polka-Dot Pirate* including the cape. For that reason, *Polka-Dot Pirate's* cape falls in the Pure Local Icon category.

e) *Lavanderman* (2008) from Croatia



Figure 4.92. Lavanderman prepares to depart using his scooter.



Figure 4.93. Lavanderman brags to the women.

Boris, the main character of *Lavanderman* (2008), accidentally gets into an accident at a small factory while processing lavender. As the result, his *body* releases chemical elements and substances from the lavender plant, especially its intensive and nice smell. After that incident, he chose to use his powers to help others. Thus, he made his superhero costume and set up the white scooter.

He circles the whole island from one spot to the other in order to help with his smell *and* his strength. Therefore, thanks to his efforts in helping protecting the island from the monsters, the townspeople know *Lavanderman*. Women flocked around him in awe of *Lavanderman's* fragrance and power. However, *Lavanderman's* friend called his real name, Boris, without hesitation. This meant that Boris who became *Lavanderman* is

known to the entire town. In conclusion, *Lavanderman's* cape falls in the category of Pure Local Icon.

f) Antboy (2013) from Denmark

*Antboy*, with the real name Pelle, is a 12 year old boy. Because of his shy nature, he was bullied by his classmates until he had to hide in an abandoned *house* to get away from them. It was in that house that he gained his strength from the bite of the mutant ant, so the costumes including the cape were not the origin of his strength. Instead, it's just an ordinary costume made by *Antboy's* friend, Wilhelm. Pelle has a dream where people recognize and appreciate him, as in school he is barely being noticed and he does not have any friends. Thus, Wilhelm helps him because he wanted Pelle to be known as a superhero.



Figure 4.94. Antboy lifts a car.

The reporter said, “Who is this masked hero after what appeared to be a young boy dressed for superheroes rescued a man from a car accident?” (*Antboy*, 2013, 32:41). Thanks to Wilhelm's ideas, many people began to know *Antboy*. He is being broadcasted in the news, the other children admire him, and he becomes the inspiration for class drama in his school with

costumes and capes that are similar to his. For these reasons, *Antboy's* cape falls into Pure Local Icon category.

g) Dukse Drengen (1989) from Denmark



Figure 4.95. *Dukse Drengen* is published on the local newspaper.

*Dukse Drengen*, whose real name is Arno Olsen, tired of the world full of corruption, and so he decided to become a superhero following his favorite comic character, *Batman*. *Batman* is a hero who lacks strength and relies on his athleticism, tools, and surroundings. In which is the aspect *Dukse Drengen* can follow. Neither costume nor his cape uses special materials, so his costume only serves to symbolize *Dukse Drengen's* identity as a superhero.



Figure 4.96. *Dukse Drengen* tries to save a woman who is being disturbed.

Even though he doesn't have any superpowers, he doesn't hesitate to help those around him, so gradually, his name is

known in his town. Until finally, news about him is being put in the newspaper. For these reasons, *Dukse Drengen*'s cape falls in the Pure Local Icon category.

h) Fantax (1946) from France



Figure 4.97. Fantax stepped among the wild animals.

*Fantax*, whose real name is Lord Horace Neighbor, is a British attaché at the British Embassy in Washington during the day, and fights crime at the night as the *caped* crusader, *Fantax*. Although he hides his identity, because he routinely carries out his activities, many people are starting to recognize *Fantax's* appearance. As for *Fantax's* ability is skilled-fighting, so his cape only serves to show his identity as a superhero. In conclusion, *Fantax's* cape falls into Pure Local Icon.

i) Argoman (1967) from Italy



Figure 4.98. Argoman uses his telekinesis power to distract the robot.

As seen from Figure 4.83, *Argoman* has telekinesis power.

He only needs to use his hand to activate his power, which means that the cape's only function is to *symbolize* his identity as a superhero.



*Figure 4.99. Argoman is being thanked for his service by the police.*

In the end, Argoman is known by members of the police force for his services in destroying Jenabell who had kidnapped and cloned several famous people. *However*, ordinary people would not recognize him as his services did not affect them. For those reasons, *Argoman's* cape falls into Pure Local Icon.

j) *Goldface* (1967) from Italy



*Figure 4.100. Goldface wrestles with his opponent.*

*Goldface* from *Goldface the Fantastic Superman* (1967) is a wrestler, and he has no superpowers besides his strength as wrestler. Therefore, the cape he wears only serves to show his image and identity that he is a *superhero* in the world of wrestlers. Because he is a wrestler, and often wins his fights as seen in figure 4.95, wrestler fans will remember his identity.

*Goldface* is seen not wearing his cape at the start of the fight because it could potentially be pulled by an opponent, so he only puts it on before the fight starts to show the audience his identity. For these reasons, *Goldface*'s cape falls in the Pure Local Icon category.

k) *Supersonic Man* (1979) from Spain

*Supersonic Man* has many superpowers, but none of them require his cape as the *intermediary*. Thus, *Supersonic Man's* cape is only used to symbolize his identity as a superhero.



Figure 4.101. *Supersonic Man* talks to doctor to rescue the victim.

*Supersonic Man* has a mission to save the earth. However, there are not many ordinary citizens know about that. This can be seen from even when *Supersonic Man* rescues someone who accidentally got caught between the fight into a hospital, the hospital staffs can only stand in confusion and silence, the nurse even poses a defensive stance, instead of welcoming him. For all these reasons, *Supersonic Man's* cape falls into Pure Local Icon.

l) *Scarlet Witch* (1982) from United States of America

In *Avengers*, the superheroes who joined started from

recruitment by S.H.I.E.L.D, a secret agent tasked with finding super humans to protect Earth *from* the enemy threats (Nurfadilah, 2022). From S.H.I.E.LD, a super hero was born with the name Avengers Team. The Avengers include *Captain America, Iron Man, Thor, Hulk, Black Widow, Ant-Man, Spiderman, Captain Marvel, Doctor Strange, and Scarlet Witch.*

However, in *The Vision and the Scarlet Witch* issue #1 (1982) it was known that *Scarlet Witch* has quit the Avengers. *Scarlet Witch* and *Vision* has moved out to Leonia, and there are three curious children who follow them. One *of* them realized that *Scarlet Witch* and *the Vision* are the Avengers, but the other corrected and said, “Two ex-Avengers, you mean!” (p.4).

Even when news broke that two former Avengers moved into their neighborhood, only 3 small *children* tried to approach their house out of curiosity. No reporters tried to cover them. Thus, not many ordinary people knows the *Scarlet Witch*.



Figure 4.102. *Scarlet Witch attacks Magneto.*

*Scarlet Witch*'s cape itself only has a function to symbolize her identity as a superhero. This can be seen from Figure 4.102 above, where *Scarlet Witch* attacks *Magneto* with her hands,



while her cape lays behind her back. In conclusion, *Scarlet Witch's* cape falls into Pure Local Icon.

#### 4) Functional Local Icons

The Western has 6 superheroes' cape which fall into Functional Local Icon, they are: *Jetcat*; *Rat-Man*; *Three Fantastic*; *Supermen*; *El Dorado*; *Doctor Strange*; and *Spawn*.

##### a) *Jetcat* (1998) from Canada



Figure 4.103. *Jetcat* is interviewed.



Figure 4.104. *Jetcat* uses her cape.

*Jetcat's* cape has the power to bounce off any object that is pointed at it. Not only that, many people know *Jatcat*. Thus, every time she defeats a monster, *reporters* will immediately approach her and ask for her identity. For these reasons, *Jatcat's* cape falls into the Functional Local Icon category.

##### b) *Rat-man* (2000) from Italy



Figure 4.105. *Rat-Man* changes his cape shape into paper plane.

*Rat-Man* doesn't have *superpowers*, but he uses technology

to modify his costume to help him even more. This can be seen from his cape which can transform into paper airplane-shaped wings at the push of a button on its belt.



Figure 4.106. The mayor congratulates Rat-Man.

With his creativity, he helps the residents of the town of *Senza Nome*, or in English it's called *City without Name*. As a result, the mayor gives him an award for *protecting* the citizens of his city. *Rat-Man* himself does not stay in one city, but moves around looking for criminals who can eradicate. However, not all criminals are as dangerous as in the city of *Senza Nome* that the mayor has to give an award. Thus, he is unknown in the several cities he has visited. For these reasons, *Rat-Man*'s cape falls in the Functional Local Icon category.

c) *Three Fantastic Supermen* (1967) from Italy



Figure 4.107. Nick performs acrobatic move to avoid the bullet.

Although the title of the movie is *The Three Fantastic*

*Supermen (1967)*, their superhero *characters* have the same traits. The three characters consist of Tony, Nick the mute, and Brad an undercover FBI member. The three superheroes do not have super powers, and use special superhero costumes that can withstand bullets. Tony, one of the trio said, “Try this on for size. They can take anything but fire.” (4:49).

Tony and Nick are notorious for thievery who has often robbed banks until FBI agent, Brad goes undercover and joins as the third member not to catch them, but to ask them to work together for his another job. This *means* that the names and capes of Tony and Nick have been recognized by the police as a troubled group. For these reasons, *The Three Fantastic Supermen's* cape falls in the Functional Local Icon category.

d) *El Dorado* (1985) from Mexico



Figure 4.108. *El Dorado* activates his illusion power to help SuperFriends.

*El Dorado* has several superpowers, and some of them uses the power of his cape. This includes Illusion Casting and Teleportation. As seen from the Figure 4.104, Illusion Casting is to give the illusion that he is someone else. This includes the change on his clothes and capes. Teleportation itself is used by

wrapping himself and/or any objects or people in his cape.

El Dorado's reputation has been widely known by other DC superheroes because he is included in the *SuperFriends* group. The *SuperFriends* consists of several groups, namely the core group which includes: *Aquaman*, *Batman*, *Robin*, *Superman*, and *Wonder Woman*. There are also additional members consisting of *The Atom*, *Firestorm*, *The Flash*, and so on. In essence, the superhero from the *SuperFriends* group has contributed a lot in maintaining world peace. However, *because El Dorado* is not a core member and only a minor character who rarely appears, he is not well known by many people. Furthermore, the name of *El Dorado* which means the land of gold is actually one of the most well-known myths in history and has many different origin stories.

One of the versions which has the correlation with *El Dorado* as superhero is the myth that relates to the chief of a *Muisca* tribe who inhabited a large plateau – the conquistadors knew it as Cundinamarca — high in the eastern range of the Andes in what is now Colombia. The story tells that, once a year, the chief would cover himself from head to foot in turpentine and gold dust: This is from where the name *El Dorado*, which translates as *the golden one* derives. It is for that origin that *El Dorado* attire is adorned with gold. Furthermore, as the legend

of *El Dorado* is quite known, but there aren't many people who aware of *El Dorado* as superhero character created by DC Comic, *El Dorado*'s cape falls in the Functional Local Icon category.

e) *Doctor Strange* (1968) from United States of America



Figure 4.109. Dr. Strange enters his friend's chamber using Cloak of Levitation.

*Doctor Strange* has a magic cape known as the *Cloak of Levitation*. As the name implied, his cape or cape has an additional function besides symbolizing his identity as a superhero, namely levitation.



Figure 4.110. Dr. Strange walks away from the crowd that thought him as a weird person.

*Doctor Strange*'s reputation itself is not widely known among ordinary citizens. This can be seen from Figure 4.105 where Doctor Strange is considered as a *strange* person even though he is thinking about a mission to save the reality. They

know neither him nor his caped appearance. He is only known by a few enemies who were aiming for him, including *Shuma-Gorath*. For these reasons, *Doctor Strange's* cape falls into the Functional Local Icon category.

f) *Spawn* (1992) from United States of America

*Spawn* doesn't have a home because he was revived from the dead by the demon, so he lives in the alley where the homeless people live in. The bums *didn't* mind either *Spawn's* existence or his origins. They immediately accepted him like family out of the same fate. The homeless man said, “*We don't care what you're running from! Hell we all got secrets that'd chill your blood. But it don't do no good to keep rehashing the past. Surviving's what we're about.*” (p.11). Apart from the homeless people, the only ones who know of *Spawn's* identities are the enemies who try to destroy him.



Figure 4.111. *Spawn's* cape follows *Spawn* after he throws it away.

*Spawn* asks to be resurrected not to do a superhero stunt, but to be given a last chance to see his wife, so he rarely comes out unless searching for his wife. As for *Spawn's* costume, including his cape, is a living symbiote with powers and a mind

all of its own. Powered by the same necroplasm as *Spawn*, this symbiote protects *Spawn* while also feeding off of his energy and spinal fluid. That's why when *Spawn* took off his cape, it was able to follow him because *Spawn* is the cape's host. For these reasons, *Spawn's* cape falls into the Functional Local Icon category.

### 5) Pure Cultural Icons

The Western has 12 superheroes' cape which fall into Pure Cultural Icon, they are: *Kismet*; *Captain Invincible*; *Perak*; *Captain Escudo*; *Superdupont*; *Superjhemp*; *El Bulbo*; *Super Lopez*; *Metro Man*; *Sentry*; *Miss America*; and *Superman from Family Guy*.

#### a) *Kismet* (1994) from Algeria

*Kismet Man of Fate*, also known as *Kismet*, is a superhero who helps Europeans fight Nazi atrocities. *Kismet's* influence is indirectly recognized by the Nazis because *Kismet's* head was valued at one million if anyone were bringing him, dead or alive. One of the Nazi soldiers who saw him said, "Kismet! Get him! Der Feuhrer giffs a million marks for him. Dead or alive?" (p.52). It means if anyone saw *Kismet's* cape, be it an enemy or an ally, they would recognize him. As for *Kismet's* cape, it has no function other than as an object indicating that he is a superhero.



Figure 4.112. Kismet punches Nazi soldiers.

As for *Kismet's* cape, it has no function other than as an object indicating that he is a superhero. This can be seen from *Kismet* who defeats his enemy using his fists which is even narrated as the great force of his mighty fists. For these reasons, *Kismet's* cape fall into the Pure Cultural Icon category.

b) *Captain Invincible* (1983) from Australia

40 years have passed, but the Americans still remember the Figure of *Captain Invincible* who has helped Australia in the past that a television broadcasts a *documentary* to commemorate the departure of the superhero. The narrator of *The Return of Captain Invincible* (1983) said, “Forty years ago, he was the hero of the day until the system knocked him out of the sky” (0:31).



Figure 4.113. Captain Invincible flies while rescuing a woman on his back.

Additionally, *Captain Invincible's* cape has no function



other than to symbolize his identity as a superhero. When *Captain Invincible* flies, he outstretched *his* arms, while his cape is being blown by the wind. Thus, *Captain Invincible's* cape falls into Pure Cultural Icon category.

c) Pěrák (2003) from Czech Republic



Figure 4.114. Pěrák holds the flag of Czechia and prepares to use his spring shoes.

The version of *Pěrák* the Spring Man as a superhero first appeared as a rumor in the city of Prague, Czechia, when the Second World War occurred. He is depicted as a superhero who jumps high over rooftops and streets to save Czech civilians from the Gestapo, the official secret police of Nazi Germany. Although *Pěrák* is an urban legend that's almost certainly an imaginary character, many Czech civilians are given hope from it and came to believe that someone is protecting them from Nazi occupiers.

Both the cape and *Pěrák's* costume only serve to show his identity as a superhero who protects Czech citizens. This is because as his nickname, the Spring Man, is an inventor turned into a superhero. With the springs attached to his shoes, he is

able to startle and escape Nazi soldiers who tried to capture him. In conclusion, *Pérák's* cape falls in the category of Pure Cultural Icon.

d) *Captain Escudo* (2018) from Ecuador



Figure 4.115. *Captain Escudo* shows his costume.

*Capitan Escudo* is made to fight the League of Evil led by *Corruptus*, the main antagonist of *the* stories and the biggest problem in Ecuador. *Capitan Escudo's* superpower doesn't come from his costume, so his cape is only used to symbolize his identity as a superhero. In conclusion, *Capitan Escudo's* cape falls into Pure Cultural Icon category.

e) *Superdupont* (2015) from France



Figure 4.116. *Superdupont* thanks the soldiers for taking care of his baby.

After taking his baby, *Superdupont* waves to the aviator and

casually thanking him for taking care of his son. Instead of being offended, the aviator recognized his cape and reported it to the major. Then, the major proceed to ask the soldier to give salute to *Superdupont*. The major even said that he's the most famous hero, and seeing how the major is part of France, it means he's known in the entire place on France. From the scene, the baby is shown to sit on the soldier where part of *Superdupont* cape is there. However, *Superdupont* ability to fly didn't seem to get affected. For that reason, *Superdupont* cape belongs as Pure Cultural Icon.

f) *Superjhemp* (1998) from Luxembourg



Figure 4.117. *Superjhemp* lifts the tractor to help a resident.

*Superjhemp*, whose real name is Charles Kuddel, is a civil servant. *Superjhemp* is a portly character who can fly and has super strength. His superpowers come from *Kachkéis*, a cooked cheese that is historically popular and typical in Luxembourg. Thus, his superhero costume only symbolizes his identity as a superhero. Furthermore, as he often uses his superpower to help Luxembourg's citizens, his name and cape are known

throughout Luxembourg. Even more, *Superjhem* has been known to play jokes about the national culture of Luxembourg. Thus, for all these reasons, *Superjhem's* cape falls into Pure Cultural Icon.

g) *El Bulbo* (2018) from Mexico

*El Bulbo* is a superhero known to all Mexicans. This can be seen when he only introduces his name, the cult follower immediately knows him and introduce him to others with the addition description of a famous, notable, and powerful Mexican superhero. The cult follower said in *Cult Hero* (2018), “He’s the famous, notable and powerful Mexican superhero: El Bulbo!” (Issue 2, p.4).



Figure 4.118. *El-Bulbo flies to attack the enemy.*

*El Bulbo's* strength doesn't use his cape as he was born with it. Someone cast a magical spell on an old television, thus bringin the bulbs, *El Bulbo*, to life. *Furthermore*, he is seen not holding his cape when he's flying. Thus, the cape of *El Bulbo* is only used to symbolize his identity as a superhero. In conclusion, *El Bulbo's* cape falls in the category of Pure Cultural

Icon.

h) *Super López* (1973) from Spain

*Super López* has many super-powers, but none of them require the intermediary of his *costume* or cape to activate his abilities. It means that *Super López's* cape is only used to symbolize his identity as superhero.



*Figure 4.119. Superlopez helps sharing a flyer to the citizens.*

As for *Super López's* identity, he has been widely known by Spaniards because he often helps them. Indeed, every *Super López*, whose real name is Juan López, wants to escape his daily frustrations, he would become his alter ego, *Super López* and rescues people. Additionally, *Superlopez (1973)* covered theme from both past and present world as seen from Figure 4.119.



*Figure 4.120. Superlopez holds a globe in the middle of world conflict.*

The topics being discussed by creators are drugs; tobacco; real estate; the exploitation of children in the world; and so on.

Thus, *Super López* bounds to be known by many people if not the whole culture because he often helps many kind of people. In conclusion, *Super López's* cape falls into Pure Cultural Icon.

i) Metro Man (2010) from United States of America



Figure 4.121. *Metro Man* replies to a citizen.

As seen from the scene, *Metro Man* is known and loved by the citizens of Metro City society. A lot of people is willing to gather just to see him. *Metro Man* is shown being able to fly and shoots laser through his eyes, but never using the cape as medium for his attack. For that reason, *Metro Man's* cape is Pure Cultural Icon. The masses who cheers for *Metro Man* may be a city, but throughout the *Megamind* (2010) universe, it's shown to be the only city, in which mean *Metro Man* is known as the icon of the whole Metro City culture.

j) *Sentry* (2000) from United States of America

When *Sentry*, or also known as Bob Reynon, first introduced in the *Sentry #1* in 2000, everyone doesn't remember him. It means that everyone knows him before, implying that he's part of the culture.



Figure 4.122. Sentry photograph taken by Peter Parker.

As seen from Figure 4.122 above, the *You* in the Figure is Peter Parker who took photo of *Sentry* for his job doesn't remember *Sentry* until he sees the photograph that he took before. Peter Parker is a well-known superhero from Marvel called Spiderman, and judging that a notable superhero took picture of him and even stating that *Sentry* made six billion people safe and has watched the world. Furthermore, the photo earned Peter Parker a Pulitzer Prize, implying that the appearance of *Sentry* holds quite value in society.



Figure 4.123. Sentry's sensors telling him about the incoming Blue Buffon attack.

As for *Sentry* cape functionality, from Figure 4.123, it can be concluded that it doesn't hold functional *benefit* for battle. *Sentry* states that his sensor detects something, however he

doesn't use any gesture with his hand nor his cape that indicates he used it. Meaning, his power, specifically his sense, doesn't rely on his physical attire but mental power, his brain. Moreover, as shown from Figure 4.123, *Sentry* cape flutters with the wind, making him appear bigger and accentuating his figure as the protector of the world. Thus, *Sentry* cape belongs to Pure Cultural Icon.

k) *Miss America* (1944) from United States of America



Figure 4.124. *Miss America* thanks the surprised Taxi Driver.

*Miss America* is widely known and respected by the surrounding environment. She is shown *thanking* the taxi driver casually and promising to pay for it later as if it was a normal thing to do. The taxi driver himself, even in his astonished state, is able to recognize *Miss America*. If a taxi driver who is an ordinary citizen can recognize her with just one glance, it means that *Miss America's* reputation is already known to the public.





Figure 4.125. Miss America drags the killer to the police.

As for *Miss America's* cape, it was only used as a disguise because her abilities came from herself, not the cape. She got her powers while repairing a machine in the middle of a storm and was hit by lightning. Furthermore, as seen from figure 4.125 above, she doesn't touch her cape to help her flying. Instead, she holds the murderer with one hand to drag him to the prison. For that reason, *Miss America's* cape falls in the category of Pure Cultural Icon.

- 1) Superman in *Family Guy* (1999) from United States of America



Figure 4.126. Peter is surprised to see Superman in hell.

*Family Guy* (1999) is a comedy animated-series that often talks issue about American culture in satirical way (James, 2009). As seen in this scene where Peter Griffin, one of the main protagonists, talks with Superman, an American superhero from

DC Comic. Peter didn't expect to see *Superman*, a supposedly noble character who saves other, to be in hell. This means that while *Superman* has different aspect to his personality as seen from his angry issue, he is still a superhero known to save people in America. Additionally, *Superman's* cape is there to further symbolize that it's Superman. Thus, Superman cape belongs to Pure Cultural Icon.

## 6) Functional Cultural Icons

The Western has 7 superheroes' cape which fall into Functional Cultural Icon, they are: *Capitao 7*; *Nelvana*; *La Borinquena*; *Banana Man*; *Batman*; *Supergirl*; and *Superman*.

### a) Capitao 7 (1959) from Brazil



Figure 4.127. *Capitao 7* rescues a woman from a car crash.

*Capitao 7* has the super ability to fly and move with great speed. He also possesses super strength and is virtually invulnerable, as well as being able to *withstand* harsh environments, including traveling through the void. His powers, however, only fully function while wearing his special suit,

made of an atomic mesh, which *Capitao 7* keeps tucked away in a matchbox while maintaining his civilian identity. *Capitao 7* himself, whose real name is Carlos, was brought by aliens to the Seventh Planet when he was a child. He was only returned to earth after he grew up and is ready to protect the earth. Because the scope of the population that *Capitao 7* must protect is mentioned as earth and not just one country, many people will know *Capitao 7*'s identity from his cape that he is the protector of the earth. For that reason, *Capitao 7*'s cape falls into Pure Cultural Icon category.

b) *Nelvana* (1941) from Canada



*Figure 4.128. Nelvana changes her brother into dog using her cape.*

*Nelvana*'s cape doesn't have any special abilities, but instead acts as an intermediary for *Nelvana* to apply her magic. She used the cape to turn her older brother *Tanero* into a dog to check on the enemy's condition. The Figure of *Nelvana* itself is a legend that the Eskimos glorify, so from the name alone, they will immediately know the Figure of *Nelvana*. That also applies to *Nelvana*'s cape, which if anyone in the Eskimo area saw it, they would know her identity. For these reasons, *Nelvana*'s cape

falls into Functional Cultural Icon category.

c) *La Borinquena* (2016) from Dominica

Marisol, the main character of *La Borinquena* (2016), receives her strength from several great entities. They are: *Atabex*, the mother Goddess; *Huracan*, the spirit of storms; And *Yucachu*, the spirit of the sea and mountains. As for her superhero costume, the material was given by her mother before Marisol went to Puerto Rico. The material is made from the leftover fabric used to embroider the Revolutionary Flag of Lares. Furthermore, the material is also used to communicate with the mother goddess.



Figure 4.129. *La Borinquena* guides the turtles into the sea.

*La Borinquena* herself is immediately greeted by Puerto Ricans when she got her powers. When she tried to direct the turtles to swim into the sea, many residents cheered her and tried to see her. Among the crowd, there are even residents wearing star symbols akin to *La Borinquena* costumes. For these reasons, *La Borinquena's* cape falls in the category of Functional Cultural Icon.

d) *Banana Man* (1983) from United Kingdom

The United Kingdom of Great Britain and Northern Ireland (also known simply as the UK) is a country including England, Scotland, Wales and Northern Ireland. However, they have similar class system, where it has historically been a powerful point of stratification in the social, economic and political spheres of life (Evason, 2021). However, today class differences generally have more to do with one's schooling, social orientations, and upbringing. This is why *Banana Man*, who has succeeded in saving many people, is respected by the people of Britain. Although not many people know about *Banana Man's* school origins or upbringing, *Banana Man's* appearance and cape are enough to show his social orientation among the residents.



Figure 4.130. *Banana Man* threatens the prisoners with his banana gun.

When *Banana Man* confronting the escapee from prison, the escapees immediately halted themselves and surrender. They didn't try to attack as soon as they see *Banana Man*, implying they are aware about *Banana Man's* ability and identity, specifically from his cape. If criminals are aware of *Banana Man* identity, this means he has built solid foundation

for his superhero reputation. Furthermore, in later episode, the citizens are being shown cheering for *Banana Man* after he saves them. His cape that has shape like banana peel isn't actually something worn normally, as his outfit and cape literally morph Eric, a young boy, into grown adult after he eats banana as seen from the scene. The cape also serves as shield to protect *Banana Man*. Thus, *Banana Man* cape is Functional Cultural Icon.

e) Batman (1939) from United States of America



Figure 4.131. The robbers are shocked to see Batman.

*Batman* is well known among criminals and ordinary citizens alike. The criminals, as seen from Figure 4.131 above, were shocked and called *Batman* name in reflex when they realized his presence.



Figure 4.132. Marcus and Guy are mistaken as Batman and Robin.

Ordinary citizens also know about *Batman*. It can be seen

where the police mistake Marcus and Guy for *Batman* because of the costume and cape he is wearing. Furthermore, not only the police, many people mistake Marcus and Guy, extra characters from the past who are solving the mysterious identities of Batman and Robin, as real *Batman*. As *Batman* doesn't have any superpowers, his cape is used to help him glide from the air. For these reasons, Batman's cape falls in the Functional Cultural Icon category.

f) Supergirl (1982) from United States of America

*Supergirl's* cape is widely used for superhero activities. For example, *Supergirl* uses her cape to protect the factory workers. Not only that, she also used her cape to catch missiles in another chapter.



Figure 4.133. *Supergirl* protects the factory worker.

Not only that, she also used her cape to catch missiles in another chapter. The name and *appearance* of *Supergirl* itself has become a common sight in New York City as seen from Decker explanation when he saw *Supergirl* lifted up the train. Decker said in *Supergirl* (1982), “Supergirl just stopped a

derailed El Train from going over the edge! Incredible I've never seen one of those super-folks up close before...but I guess they're old hats to you! New York's got a ton of 'em!" (Issue 16, p.5).

New York City itself is the main setting in *Supergirl* (1982), so that city is the main culture in the series. For these reasons, *Supergirl's* cape falls in the Functional Cultural Icon category.

g) Superman (1938) from United States of America



Figure 4.134. Superman hides his outfit in his cape.



Figure 4.135. Superman costume is being stretched.

*Superman's* cape serves as a protector. The iconic costume was created by Marthe Kent from the material that wrapped baby Kal-El when he arrived on Earth (Novriandi, 2018). Thus, as the costume isn't from earth, it is indestructible. This serves to protect *Superman* from various attacks launched by the enemy. Furthermore, his cape is used to put his regular clothes inside when he transforms into *Superman*.

*Superman's* real name is Clark Kent; he hides his identity to protect those he cares about from retribution that might come from enemies who know his true identity. His disguise is proven



the right choice. Because *Superman* keeps rescuing people, millions of people start knowing his existence as the earth's savior and wonder about his true identity, whether it's curiosity or bad intention. For all these reasons, *Superman's* cape falls into Functional Cultural Icon.

From both the Eastern and Western world, the Functional Icons never exceed 10. The functions that the *capas* of superheroes have include: media weapons or their action aids (*Supersnipe, Captain Berlin, Jetcat, Nelvana, Batman, Supergirl*); protector (*KazakhMan, Three Fantastic Superman, Superman*); supernatural mediums that help increase their powers (*Lemillion; All Might, Zebraman, Captain Newfoundland, Rat-Man*); and the origins of their powers (*Atom Man, Captain Barbell, Godam, Capitao 7, Pumaman, El Dorado, Doctor Strange, Spawn, La Borinquena, Banana Man*).

## **2. The Presentation of Eastern and Western Superhero Capes**

Nachbar and Lause (1992:178-182) declared that there are five groups of categories which can be used to determine how popular icons present their appearance towards their surroundings. There are Appearance of the Icons (determined by seeing the shape, color, and size); History of the Icons (determined by seeing if the icon has cultural circumstances behind the successful development of the icon creation); Evolutionary of the Icons (determined by seeing if the icon has alteration over time, either from

appearance or the meaning); Iconic Group (determined by seeing if the icon is a representative of a cultural sub-groups); and Exploitation of the Icons (determined by seeing if the icon is being borrowed from other already existing icon).

Table 4.2. Presentation of Eastern and Western Superhero capes

	AI	HI	ECI	IG	EI
Eastern	12	5	3	11	17
Western	17	8	12	10	8

**a. Eastern**

**1) Appearance of the Icons**

The Eastern has 12 superheroes' cape which is shown as Appearance of the Icon, they are: *Anpanman*; *Grape Juice*; *Lemillion*; *Atomic Samurai*; *Flashy Flash*; *Zebraman*; *Eru*; *Atom Man*; *Extranghero*; *Captain Flamingo*; *Super Gee*; and *Victor Magtanggol*.

a) Anpanman (1988) from Japan



Figure 4.136. Anpanman puts Baikinman inside a cooking pot.

*Anpanman's* cape is red may be an influence of the American superhero from DC Comic, *Superman*, who is well-known for his red cape. The use of red cape along with the other attires for *Anpanman* is to let the audiences understand that he is a superhero. The presentation of red cape is necessary as the

demographic for the series is for children depicted by the drawing style shown in the series. Thus, *Anpanman's* cape is presented that was as Appearance of Icons.

b) Grape Juice (2016) from My Hero Academia in Japan

Although *Grape Juice* pants has functional purpose as a bowl to place his grape from his ability, his cape doesn't. The cape serves as a *Grape Juice* identity as superhero. His cape has yellow color. According to Wright (2010), yellow's positive meaning includes optimism, confidence, and creativity. As for the negative meaning, it includes irrationality, fear, and emotional fragility.

This is in accordance with *Grape Juice* who chooses to be a superhero to become famous. That's a form of irrational thinking and baseless confident without any evidences. It was irrational because when someone becomes a superhero, it doesn't mean they automatically become famous. This can be seen from the hundreds of superheroes that have been present, but only *All Might* is the most prominent. It takes more than just an identity cape and a superhero name to become an entity that people respect.

His optimistic trait can be seen from how he believes that by being a superhero, someone that doesn't have attractive face like him would be received well by people due to his service.

However, once he was caught in a dangerous situation, *Grape Juice* immediately panicked and regretted his goal. He didn't think about trying to observe the surroundings and at least try to change the situation with his strength. *Grape Juice* who can easily change his emotions to the extreme shows emotional fragility.

This emotional fragility is further shown when in the end *Grape Juice* was determined to survive when he saw Midoriya was not afraid to fight the enemy. With his creativity, he used his hair which was the source of his *quirk*, and threw it into the sea to make it difficult for the enemy to move. As the personality of *Grape Juice* can be traced by the color of his cape, it belongs to Appearance of the Icon.

c) Lemillion (2019) in *My Hero Academia* from Japan

*Lemillion's* face and name may be a homage to a Franco-Belgian comic books, Tintin, but the cape is an original addition to show *Lemillion* identity as *superhero*. The cape has red color which is common to be used for superhero following its predecessor, *Superman* from DC Comics in U.S. Additionally, Wright (2010) has stated that red has positive meaning which includes physical courage, masculinity, and warmth. The physical courage is in line with *Lemillion* who doesn't hesitate to confront the gangster that kidnap Eri. He failed to retrieve Eri

before out of fear, but instead of staying in regret, he tries to pay his past mistake by using all his power to save Eri, which is a form of masculinity that tries to be responsible and protect the loved ones.

The warmth of *Lemillion's character* can be felt from his statement about the cape purpose. In *My Hero Academia Season 4 Eps 6 (2019)*, he used his cape to wrap Eri and screamed to the bewildered gangster that superhero's cape is for bundling up a young girl's who's in terrible pain (18:34), clearly directing his statement to Eri. Thus, the presentation of *Lemillion's cape* is part of Appearance of the Icon.

d) *Atomic Samurai (2016)* in *One-Punch Man* from Japan

*Atomic Samurai* wears a long dark-red cape. Although his long cape run the risk of tripping him, he's not hesitate to run and cut *Malhazard* into tiny pieces. It shows his confidence in his technique. Furthermore, Wright (2010) stated that the positive meaning of red is physical courage, masculinity, and warmth.

The physical courage is already proven the moment he stepped up to cut *Malhazard* into pieces even when he didn't know whether his cut could destroy him with that or not. His masculinity can also be seen from the way he dresses and behaves. The clothes he wore were clothes that were usually

worn by samurai, who were generally men in early Japan in the 12th century. Meanwhile, his assertive manner was his way of showing his dominance of power over his enemies and other superhero friends. The warmth character holds true to *Atomic Samurai* because when his disciple told him to run away when *Malhazard* cut his hand, instead of running away, he cut the enemy instead. It shows both of his courage and compassionate towards his disciple. In conclusion, his cape is part of Appearance of the Icon.

e) Flashy Flash (2019) in *One-Punch Man* from Japan

*Flashy Flash* wears a white cape. According to Wright (2010), the positive meaning of white includes hygiene, sterility, clarity, purity, and cleanness. This is in accordance with *Flashy Flash* character that values efficient *attack* when eliminating his enemies. He would move swiftly and immediately used lethal technique to end it in flash, fitting his hero name. The cape's waterproof attribute also make it *Flashy Flash* as superhero who wants to maintain his cleanliness. However, white also has several negative meanings including coldness, barriers, unfriendliness, and elitism.

Although *Flashy Flash* has the fitting strength as S-Rank hero, he is unfriendly towards both *superheroes* that has the same class as him and cold towards those that below that rank.

He deemed them as incapable and only complicate his work heroes. As the characteristic of *Flashy Flash* can be understood from his cape, it puts his cape as Appearance of the Icon.

f) Zebraman (2004) from Japan

Zebra symbolism can be seen from its stripes. The black and white, much like the Yin and Yang represents balance (Bernadette, 2017). Zebras also use their stripes to blend in with their herd in order to avoid predator. Zebras are also one of the animals that is difficult to train because they like freedom. Thus, by wearing a superhero suit and cape that resembles zebra, Shinichi characteristic as superhero can be interpreted as someone who try to balance his power as superhero, willing to work together to avoid danger (as seen when Shinpei encourages him), and while he values freedom, he also tries staying in herd, which in this case is society. This means that *Zebraman's* cape which reminds people of zebra characteristic use Appearance of the Icon.

g) Eru (2014) from Niger

*Eru* has black for superhero suit color, including his cape. Black can have both positive and negative meaning depending on the Western Africa. *However*, since *Eru* puts skull for his belt and speaks with no remorse toward both his enemies and victims, black symbolizes profound spiritual energy. Black is

also often used to blend in darkness. This means that *Eru* is a shaman which explains his sudden appearance to save the girl. Thus, *Eru's* cape is shown that way so he's not going to attract unwanted attention but also to symbolize *Eru's* capability. *Eru's* cape is Appearance of the Icon.

h) *Atom Man* (1986) from Philippines

*Atom Man's* cape is red. Wright (2010) stated that the positive meaning of red is physical courage, masculinity, and warmth.



Figure 4.137. *Atom Man* is being shot by the enemies.

As shown Figure 4.137 above, *Atom Man* has the physical courage proven by how he just stands when *receiving* a barrage of bullets aimed at him. He even put a hand on his waist as enjoying the attack. *Atom Man* is also a hero who has masculine traits. It was shown by him standing up straight to receive bullet attacks because he was confident in his own abilities. Warmth can be seen from his attitude that doesn't immediately attack the enemy, but gives them a chance to escape by just standing there.



Because the color of his cape is able to explain his identity, *Atom Man* cape's presentation is as Appearance of the Icon.

i) *Extrangerhero* (1997) from Philippines

*Extrangerhero* wears a yellow cape. According to Wright (2010), the color yellow has *both* positive and negative meanings. The positive meanings of yellow are optimism, confidence, emotional strength, friendliness, and creativity. When *Extrangerhero* got the attention of the public for his services, he looked at the camera held by the reporter and made a funny face instead. It shows confidence, emotional strength, and friendliness. Through observing the color of *Extrangerhero's* cape, his playful personality can be understood. For that reason, *Extrangerhero's* cape presentation is Appearance of the Icon.

j) *Captain Flamingo* (2017) from Philippines

*Captain Flamingo's* superhero cape is a superhero costume made by Milo, the main character himself. Morell (2020) from National Geographic said that the flamingo itself is known as an animal that is loyal *to* their friends. Flamingos form flocks because they all have a close relationship. This is in line with *Captain Flamingo* who becomes superhero to help his friends, the small children, around him. Not only that, Wright (2010) in his color theory also stated that the positive meaning of pink has the meaning of nurture, warm, and survival of the species. There

is an emphasis on species so this shows that Captain Flamingo's pink cape is in line with how he works as a superhero trying to help other small children who are arguably one species, namely fellow children, against the big children. For these reasons, Captain Flamingo's cape is shown by means of the Appearance of the Icon.

k) *Supergee* (1987) from Philippines

*Supergee* wears a yellow cape. According to Wright (2010), one of the positive meanings of yellow color is optimism, confidence, and creativity. This can be seen from the *Supergee* who dared to fight the Mr. Moonlight's group alone. She believed she would win on her own. Not only did this display her self-confidence which could be considered overly confident in her own abilities, it also displayed her optimistic nature that believed that circumstances would work in her favor. Furthermore, *Supergee* didn't attack the group using conventional weapons like swords, but instead she used her creativity and attacked them with iron pipes. For these reasons, *Supergee's* cape is shown as an Appearance of the Icon.

l) *Victor Magtanggol* (2020) from Philippines

*Victor* has yellow cape that its length reaches his legs. The long cape had the potential to trip over Victor's leg if he wasn't careful. However, the length of his cape can be a symbol that

Victor better not run anywhere or he will get hurt himself. Wright (2010) stated that one of the positive meanings of yellow is emotional strength. On the other hand, yellow also has negative meanings including fear, emotional fragility, and anxiety. This means that Victor is actually afraid and anxious of facing gods who are far above ordinary humans, but he is able to survive the mental pressure by remembering his loved ones who he must protect. For these reasons, *Victor's* cape is shown as the Appearance of the Icon.

## 2) History of the Icons

The Eastern has 5 superheroes' cape which is shown as History of the Icon, they are: *Xarkar*; *Goldenbat*; *Gran Torino*; *Blast*; and *Saitama*.

### a) *Xarkar* (2019) from Afghanistan

In order to let the Afghans understand that *Xarkar* meant no harm when they need help, he needs an icon that let people know that he wants to help them. Thus, *Xarkar* wears cape, specifically black cape. Black color is being used in the Afghanistan flag as a way to represent the dark past when they're being colonized by the British Empire (*Qazi*, 2018). Thus, this can be seen as symbolization that Afghanistan is currently a war zone or that *Xarkar* wants to become a superhero from Afghanistan who can eradicate all war violence. To sum

up, *Xarkar* presents his cape as a meant to remember Afghanistan history, thus his cape belongs to History of the Icon.

b) *Golden Bat* (1967) from Japan



Figure 4.138. *Golden Bat* renaissance costume.

*Golden Bat* appearance as anime in 1967 isn't the first one. Back in 1947, *Golden Bat* has appeared on a manga with different clothing theme because the time setting isn't modern unlike in the animation. The manga portrayed *Golden Bat* with renaissance costume that has duffle clown collar. However, the red cape remains the same. As *Golden Bat* is mentioned to sleep for 10,000 years before waking up, it's possible that the manga takes place before he sleeps. Thus, the cape has been around with *Golden Bat* since 10,000 years ago or more and been used until now because it carries as a reminder of his long history as superhero. In summary, *Golden Bat's* cape is shown that way to show the history behind the cape, meaning it is History of the Icon.

c) *Gran Torino* (2017) in *My Hero Academia* from Japan

Horikoshi, the creator of *My Hero Academia* (2017), has stated in an interview that *Gran Torino* is based on Yoda character as tiny, old-man teacher in *Star Wars*, an American Sci-Fi movie (Peters, 2018). Unlike Yoda however, *Gran Torino* wears a cape on his back. Thus, it can be concluded that *Gran Torino* is the superhero version of Yoda, and without Yoda as the inspiration, *Gran Torino* character and appearance, especially his cape, won't exist. Thus, *Gran Torino*'s cape belongs to History of the Icon.

d) *Blast* (2019) in *One-Punch Man* from Japan

*Blast* has some similarities with DC Comics superhero, Superman, they are: firstly, both of *Superman* and *Blast* perform hero activity as hobby because they have job. *Superman* is a journalist who use *Clark Kent* as his secret identity, while *Blast* has *proper job* on his own. Secondly, the clothing. *Blast* has his name emblem placed on his chest, the trunk that is sewn into the fabric of his suit, and *Blast* cape. It bears some resemblance to Superman costume which has iconic S inscribed to his chest and equipped with red trunk. Thirdly, *Blast* face and power aren't shown here despite this is his first full appearance.

The mystery around his identity is possible to be a connection to Superman's secret identity as superhero. Fourthly,

*Blast* is shown to carry a cube. The cube has been shown to be a heavy thing because when Saitama tosses it, it sinks into the ground. Yet, *Blast* carries it *easily*, as he has immense levels of physical strength, similar to Superman. In short, *Blast* cape is a part of tribute to remember Superman, but not as his exact copy because some of *Blast* character and appearance are different from Superman, thus *Blast* cape is History of the Icon.

e) *Saitama* (2016) in *One-Punch Man* from Japan

*Saitama*'s outfit is a subtle tribute to an old children anime character, *Anpanman* (Bond, 2018). It can be seen from how *Saitama*'s outfit is a color-reversed version of the *Anpanman* outfit. However, *Saitama*'s character and the origin on how he got the cape differs from *Anpanman*. Thus, the cape belong to History of the Icon, where his cape is a reminder for *Anpanman* existence.

### 3) Evolutionary of the Icons

The Eastern has 5 superheroes' cape which is shown as Evolutionary of the Icon, they are: *All Might*; *Papa Zola*; *Fast Fry*; *Steam Marinade*; and *Super-Tunisian*.

a) *All Might* (2016) in *My Hero Academia* from Japan

As seen from Figure 4.55, *All Might* appearance has a closer style to *American* comic style in the Silver Age with bright color and contrast shadow (Centeno, 2020). Furthermore, Horikoshi,

the creator of *My Hero Academia* has stated in an interview that the appearance of *All Might* is from American superhero, Superman of the DC Comics, and his character is from a character in Japanese show titled *Dragon Ball*, Goku.

The inspiration using Superman and Goku for *All Might* is stated only as a callback to Superman and Goku as the ultimate existence (Aoki, 2018). It means, *All Might* has differences from the two characters he's *taken* inspiration from, including: he is a human; His power isn't innate; and as he's willing to work another job other than superhero using his *All Might* identity. Thus, since *All Might's* cape is meant to solidify his identity as the ultimate existence, his cape belongs to History of the Icon.

b) Papa Zola (2016) in *BoBoiBoy* from Malaysia

*Papa Zola* can be seen as a parody of *Superman*, an American superhero from DC Comic. This is because *Papa Zola* is wearing a blue suit akin to Superman and also has red gloves, boots, and cape. Although there is a difference with the additional red eye mask and unlike *Superman* who put his logo name on his chest, *Papa Zola* puts the *P* car sticker on his gold belt. However, unlike *Superman* who is a superhero paragon, *Papa Zola* has many shortcomings as superhero. *Papa Zola* has extremely strong sense of justice that whenever he speaks, he'd always include justice word, but since he doesn't have

superpower, he can only speak of it. He also did silly things such as trying to scare *Gopal*. Thus, *Papa Zola's* cape presentation is because it's a parody of *Superman* which is an Evolutionary of the Icon.

c) *Super-Tunisian (2011)* from Tunisia

*Super-Tunisian* is a superhero created by Moufida Fedhila during the 2011 election as a form of protest against Zine al-Abidine Ben Ali. Quoted from her interview on BBC Africa (2016), she said that her costume was inspired by Superman and Superwoman. She used the cape to *criticize* the political party by making a promise that their superhero party would have a super-programme compared to the opposing political party. The red cape that superheroes usually use to describe physical courage (Wright, 2010) underwent a drastic change in meaning into a medium of ridicule that political promises are full of super lies. For those reasons, *Super-Tunisian* cape is shown as the Evolutionary of the Icon.

#### 4) Iconic Groups

The Eastern has 11 superheroes' cape which is shown as Iconic Group, they are: *Wheelchair Man*; *KazakhMan*; *Franc the Face*; *Sophia the*; *Singer*; *Guardian Prime*; *Commander Safeguard*; *Pakistan Man*; *Pakistan Girl*; *SMRT Man*; *Captain Zambia*; and *Captain Z*.

a) *Wheelchair Man (2015)* from Afghanistan



*Wheelchair Man* creator used superhero trope as the role model because he saw how superheroes are portrayed as humanity savior in the mainstream media in the United States of America. As stated before, the creator specifically created the superhero on a wheel chair to motivate people with disability like him to not give up on life, and that their condition won't hinder their dream (Quinn, 2016) Thus, since the use of *Wheelchair Man* cape is meant to represent a certain demographics, his cape belongs to Iconic Group.

b) *KazakhMan* (2021) from Kazakhstan

The creator of *KazakhMan*, Beksultan Kazybek, wishes to create something truly Kazakh for the country representation instead of another copies of *American* superheroes (Kumenov, 2020). Thus, in order for *KazakhMan* to be recognized as Kazakh superman, as in the iconic superhero of a country, the superhero needs to have a fighting spirit and high spirit of upholding justice. However, to make *Kazakhman* more likable and relatable to the Kazakhstani teenager, the target readers of the *KazakhMan*, the superhero can't be flawless. Thus, *KazakhMan* is made to be a teenager that has lazy streak and struggles to make appointment in time. From all point about, *KazakhMan* and his cape is shown that way to appeal to Kazakhtani teenager who is meant as their representation. Thus,

*Kazakhtani* cape presentation belongs to Iconic Group.

c) *Franc the Face* (2019) from Kyrgyzstan

*Franc* is meant as *representation* to raise stroke symptoms in Kyrgyzstan. His superpower in manipulating his face often is used to make Timmy laugh, but it's actually also as an emphasis that if someone's face suddenly droops to one side, it's a sign of stroke and needs to be quickly cured. The cape is there to make the character appears more children-friendly because the intended purpose for the project is raising Kyrgyz awareness of stroke symptoms by leveraging children's enthusiasm for learning and sharing to spread the knowledge to the rest of their families (Angels Team, 2022). Thus, the cape is shown that way to represent the Kyrgyz in the stroke awareness sub-group, putting *Franc the Face's* cape as Iconic Group.

d) *Sophia the Singer* (2019) from Kyrgyzstan

Similarly to *Franc*, *Sophia* uses her ability to entertain Timmy. Although as shown from Figure 4.9, she went a bit overboard in her singing because she broke the car window with it. Timmy is surprised at first, but instead he laughs and later *Sophia* also laughs too. However, her specific ability on her voice is also chosen by FAST Heroes team as one of the stroke symptoms which affect speech. As mentioned before, the superheroes are created to raise awareness among Kyrgyz

especially the children in hope reducing the failure chance to take a speed action when the family gets stroke. As the demographic is for children, the cape is being put on *Sophia* to make Kyrgyz children understand about *Sophia* identity. Thus, *Sophia the Singer's* cape is Iconic Group.

e) *Guardian Prime* (2013) from Nigeria

The superhero suit that *Guardian Prime* wears has the color of Nigerian flag and even *has* Nigerian accent. This is because *Guardian Prime* has patriotism towards his country, Nigeria. He believes that being Nigerian meant didn't stand idly when something bad happened. Through *Guardian Prime*, Nigerian citizen can learn to be patriotic. Thus, *Guardian Prime's* cape is a way to present his cape as Iconic Group.

f) *Commander Safeguard* (2016) from Pakistan

The demographic of *Commander Safeguard's* TV show (2016) is aimed at Pakistani *children*. This can be seen from how *Commander Safeguard* teaches the children about the importance of personal hygiene and even cleaning the school together with them as encouragement for Pakistani children to clean their environment as a way to protect themselves from *Dirtoo, King of Germs*. Thus, his blue cape is chosen as *Commander Safeguard's* identity to make Pakistani children understand that he's a superhero that will protect them from

King of Germs. To sum up, *Commander Safeguard's* cape presentation belongs to *Iconic Group*.

g) *Pakistan Man* (2011) from Pakistan

*Pakistan Man's* outfit color of choice may be due to the fact that 96-98% Pakistanis are Muslim (Oxford Centre for Islamic Studies, 2018), and green is *considered* to be important because it was supposedly prophet Muhammad's favorite color (Beam, 2009).

However, the design of his costume closely resembled the DC superhero, Superman. The difference is the lack of trunk. *Pakistan Man* has his name inscribed on his chest within a yellow shield, and a yellow belt. Superman also has his letter inscribed within yellow shield and wears the same belt. Nevertheless, the character is different from Superman as seen on how he treats criminal. Furthermore, the creator, Siddiqui (2017), said that *Pakistan Man* is meant to show Pakistani people that anyone can become a superhero. Therefore, *Pakistan Man's* cape isn't meant to be reminded of Superman, thus putting *Pakistan Man's* cape as *Iconic Group*.

h) *Pakistan Girl* (2011) from Pakistan

The general appearance of *Pakistan Girl* is said to be inspired from a traditional clothes that women commonly wear in Pakistan, *shalwar kameez*. This is in *correlation* with the

creator wishes so Pakistani girl will feel represented (Siddiqui, 2017). Since the cape only means to appeal to Pakistani women, her cape falls into Iconic Group.

i) SMRT Man (2007) from Singapore

SMRT itself is an abbreviation of SMRT Corporation Ltd. It is a public transport service provider. Thus, the creation of *SMRT Man* character is meant to represent the company SMRT Corporation Ltd. *SMRT Man* was made as a superhero because the demographics for the promotional video are for children. By giving *SMRT Man* a cape as his *superhero* identity, the children will understand that *SMRT Man* is supposed to be a role model for the truth, in this case regarding appropriate etiquette when riding the SMRT. For that reason, *SMRT Man* cape is presented with Iconic Group.

j) *Captain Zambia* (2020) from Zambia

*Captain Zambia* is a representative of the country of Zambia. First, the superhero name carries the name of the country with additional captain at its front to show that he's the leader that's meant as role model of the country. Second, the colors of the superhero costumes follow *the* colors of the Zambian flag. The black color of the boots symbolizes the people. The orange color of the Zambia logo symbolizes the wealth of world resources in Zambia. The dominant green color

in his body-suit costume symbolizes the fertility of the nation's flora. Finally, the red color on Captain Zambia's cape symbolizes the nation's battle for independence. Captain Zambia himself is the eagle who represents the people's ability to solve the nation's problems. For this reason, *Captain Zambia's* cape is shown as the Iconic Group.

k) *Captain Z* (2021) from Zambia



*Figure 4.139. Captain Z is being advised by his teacher.*

*Captain Z* is a character who serves as the representative of the country of Zimbabwe. First, *Captain Z* name, specifically on the Z part, is the acronym for Zimbabwe. Second, *Captain Z's* super hero costume is a patch of the Zimbabwean flag. The green color stands for the agricultural and rural areas of Zimbabwe. Yellow means wealth of natural resources. Red means blood that flows during the war for independence. Black means the color of the skin of the African nation, the native of Zimbabwe. White has the meaning of peace. Finally, not only is the costume, but *Captain Z's* cape has the flag of the country of Zimbabwe. From all the explanations, *Captain Z's* cape is shown as the Iconic Group.

## 5) Exploitation of the Icons

The Eastern has 17 superheroes' cape which is shown as Exploitation of the Icon, they are: *Captain Kathal*; *Qahera*; *Dariya Diil*; *Superman*; *Indian Superman*; *Godam*; *Golem*; *Keluang Man*; *Batmon*; *Bat Man*; *Captain Barbell*; *Quantum Vigilante*; *HDTV Guy*; *Somtel Man*; *Fast Fry*; *Steam Marinade*; *Supermen*; and *Captain Mfombi*.

### a) *Captain Kathal* (2019) from Bangladesh

The bank robber is not only angry that *someone* disturbed his crime, but also that the hero has dumb name, which is from a Bangladeshi fruit. In *Captain Kathal: Our very own vigilante superhero (2019)*, the bank robber said, "Captain Kathal? What kind of stupid name is that?" (3:25). Then, *Captain Kathal* replied, "Show some respect, punk! The Kathal is our national fruit".

Furthermore, *Captain Kathal* used the *fruit* as the inspiration for the costume design. However, as mentioned before, *Captain Kathal* is a parody of Batman that is mixed with Bangladeshi fruit. As parody, it's natural that both of his character and appearance would resemble Batman. Therefore, the *Captain Kathal* presented his cape as Exploitation of the Icon.

### b) *Qahera* (2013) from Egypt

Throughout the chapters, *Qahera* often took off her cape

even when she did her hero job. Even from figure 4.3 below, where she confronted the men, it was shown that the cape seemed to vanish on the previous panel.



Figure 4.140. Qahera is angry with misogynist men statement.

This can be seen as a technical error from the artist or a matter of character angle, but it can also be taken as way that the cape doesn't mean much to *Qahera* identity as superhero. The cape is only there to remind both the citizens of her society and reader that *Qahera* is supposed to be superhero because her action is often not of superhero, but an outburst vigilante justice that took violence as the base. This put her cape as Exploitation of the Icon.

c) Superman in *Dariya Diil* (1998) from India

The movie is intentionally using Superman to convey the meaning behind Radhi's *feeling* towards Kavi. There is no alteration to the appearance nor the meaning with the icon itself. Only the motive behind the use of the icon which is changed. Thus, the song is selling Superman name as way to tell what kind of person *Kavi* is, which means the cape being shown is



Exploitation of the Icon.

d) Superman (1987) from India

The movie is intentionally using Superman to convey the meaning behind Radhi's feeling towards Kavi. There is no alteration to the appearance nor the meaning with the icon itself. Only the motive behind the use of the icon which is changed. Thus, the song is selling Superman name as way to tell what kind of person *Kavi* is, which means the cape being shown is Exploitation of the Icon.

e) Godam (1960) from Indonesia

*Godam* has several similarities with the American superhero character from DC Comic, *Superman*. Firstly, the color and the model of the superhero costume. Both *Godam* and *Superman* wear skin tight blue suit with underpant *being* put outside. On the chest part, there is a similar looking logo in term of shape at the chest part of *Godam* suit that resembles the "S" logo in *Superman* costume. They also wear red cape and boots. Secondly, *Godam* has full name as *Godam the Iron Man* because he's known to be bulletproof, which is also the case for *Superman*.

Additionally, *Godam* has enormous strength as seen from figure 4.141 below that he's able to lift the car with ease. That scene is also similar with the iconic moment in *Superman's* first

comic, but he lifted the car from the bottom instead.

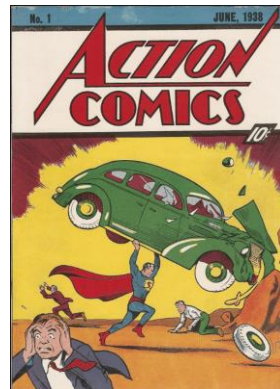


Figure 4.141. *Superman* #1 Cover.

Although *Godam* superpower isn't originally from him and needs tool unlike *Superman*, the similarity between their powers still remain. Thus, from the similarity in both the power and the superhero attire including the red cape, *Godam*'s cape belongs to Exploitation of the Icon.

f) *The Golem* (1941) from Israel



Figure 4.142. *The Golem* (2003) Issue 1 similarity with *Captain America* #1 (1941).

The creators of *the Golem*, Eli Eshed and Uri Fink, has stated that they created *the Golem* as the alternate universe of Captain America, an American *superhero* from Marvel comic, where *the Golem* is as Israeli instead of American. The

statement is proven by the similarity in *the Golem* (2003) with the cover of *Captain America* first issue in 1941. Firstly, the enemies that *the Golem* and *Captain America* punch are both the same person, Hitler, with only change of color in his uniform. Secondly, the punching pose is the same. Thirdly, the people around *the Golem* and *Captain America* have the same pose with different clothing, with people in *the Golem* have the attire that's common to wear in Israel.

The additional cyan cape being added to the *the Golem* is possible to be the equivalent of *Captain America* that used his uniform as a symbol to *inspire* U.S. This is because Israel flag also has a dominant blue color on it. From all points above, *the Golem's* cape presentation is Exploitation of the Icon.

g) *Keluang Man* (2014) from Malaysia

Although *Keluang Man* has a slight difference in the term of character, *Keluang Man* has many similarities with the DC superhero from the United States, *Batman*. Firstly, *Keluang Man's* name can be interpreted as the direct Malay language translation of Bat since *Keluang* means a bat that likes to eat fruit. Secondly, his attire is a direct *Batman* superhero model with only slight change in color to a bright one and the logo on his chest. Thirdly, both *Keluang Man* and *Batman* doesn't have superpower and thus relied on tool. Fourthly, both *Keluang Man*

and *Batman* has assistant when they do superhero activities.



Figure 4.143. Keluang Man is surrounded by bats.

Fifthly, the appearance of a group of bats in each of the opening episodes which further *emphasize* that *Keluang Man* is meant as the Malaysian version of *Batman*. From all points above, it can be concluded that *Keluang Man*'s cape is meant as Exploitation of the Icon.

h) *Batmon* in *BATMoN vs MAJURo* (2017) from Marshall Islands

The appearance and the superhero of *Batmon* has sheer similarity with *Batman*. *Firstly*, the name is only slightly changed with one word *from* "a" to "o", *from* *Batman* to *Botman*. *Secondly*, the color and the model of *Batmon* costume is similar if not the lesser version of *Batman*'s superhero costume. Lesser version because as seen from Figure 4.10, *Batmon* can be seen wearing jeans instead of similar pants, didn't wear belt, and his suit is a black t-shirt draped with black cloth as cape. Thus, *Batmon*'s cape is an Exploitation of the Icon.

i) *Bat Man* (2016) from Nigeria

*Bat Man* from Nigeria has several characteristics with American superhero from DC Comic, *Batman*. Firstly, although *Batman* doesn't have innate power, his depiction is closely related with batman. In *Bat Man* case, his power is summoning the bats. Secondly, the color and appearance of the superhero costume. Both *Batman* and *Bat Man* has black color and bat like superhero costume. Thirdly, both superheroes act is driven by revenge albeit partially. *Batman* once portrayed in one of the series versions to hold a grudge with Gotham city that took his parents. As for *Bat Man*, he's enraged that other villagers are working together to kill him out of selfish desires. Thus, *Bat Man's* cape is shown that way to show *Bat Man's* cape presentation is Exploitation of the Icon.

j) *Captain Barbell* (2007) from Philippines

*Captain Barbell's* appearance and strength bear a resemblance to the American superhero from DC Comics, *Superman*. Firstly, the similarity in the costume. They both wear skin-tight body suit with only color difference where *Superman* has blue color, whereas *Captain Barbell* has yellow. They also have logos printed on the chest part on the suit, where *Superman* has "S" printed, whereas *Captain Barbell* has CB on his chest, an acronym for Captain Barbell. They also wear red boots and

cape. Secondly, the name. The name *Superman* is a call-back to his powerful abilities which is above humanity. As for *Captain Barbell*, he got his power from Barbell, in which is why he's named after the barbell. Thirdly, similarities with abilities. Although *Captain Barbell* isn't as omnipotent as *Superman* is, *Captain Barbell* has several abilities that's similar to Superman. It's superhuman strength, resistance to damage, and flying. For these reasons, *Captain Barbell's* cape presentation by Exploitation of the Icon.

- k) *Quantum Vigilante* (2017) in *Captain Flamingo* from Philippines



Figure 4.144. *Quantum Vigilante* demonstrates his attack.

*Quantum Vigilante* has a lot of resemblance to the American superhero from DC Comics, Superman, as seen from figure 4.144 above. First, their hair models are the same, kiss curl. Secondly, the color and model of *Superman* and *Quantum Vigilante's* superhero clothes differ only from the logo and the color of the cape. *Superman* uses the "S" logo, while *Quantum Vigilante* uses the "Q" logo. Thirdly, the presence of *Quantum*

*Vigilante*, which is called the most classic superhero, is similar to *Superman*, who is considered a classic superhero in America as the first hero.

1) *HDTV Guy* (2008) from Singapore



Figure 4.145. *HDTV Guy* raps about his ability.

*HDTV Guy's* appearance bears a resemblance to the American superhero from DC Comics, *Superman*. They both wear red capes and underpants over their *superhero* costumes. Additionally, the logo on *HDTV Guy's* chest has the same diamond shape as the logo on *Superman's* chest. The only difference is from the writing of the logo, where *Superman* has an "S" logo and *HDTV Guy* has an "HD" logo. These similarities suggest that *Guy's* HDTV cape is shown as Exploitation of the Icon of *Superman's* cape.

m) *Somtel Man* (2016) from Somalia

*Somtel Man's* appearance bears a resemblance to the American superhero from DC Comics, *Superman*. First, *Somtel Man's* superhero costume model only *differs* in color and logo anagram from *Superman's* costume. Second, *Somtel man* can fly and use the same pose when *Superman* flies, that is in a prone

position while stretching his arms forward. Third, both of the superheroes are loved by the residents in their home countries. In conclusion, the yellow cape that *Somtel Man* shows is the Exploitation of the Icon of *Superman's* cape.

n) *Fast Fry* (1998) from Singapore

*Fast Fry* was a mascot for one of McDonald's food in Singapore, until one day it disappeared without any official news. There are several theories, and one of them was the similarity of *Fast Fry* and a DC superhero, the Flash. It included his name and the *flashy* fashion suit that's full of red and yellow. It's possible that the color of *Fast Fry* outfit may be a representation of McDonald logo and coincidentally was similar with Flash. However, the purpose of his cape as icon was clear because he's a mascot. He's meant to save the fast food industry by using his power to give the perfect chicken wing. Ergo, his cape belongs to Exploitation of the Icon.

o) *Steam Marinate* (1998) from Singapore

The bullies never focused on *Steam Marinate's* cape appearance and striking color, but rather, they only focused on his ability that only brings disadvantage to him. Such scene can be seen as creator way to bring pity to the *McDonald* mascot, or an evidence that the costume, especially the cape, is just a piece of clothes that represent *Steam Marinate* sole identity without



any heroic value behind it. It means that *Steam Marinade*'s cape belongs to Exploitation of the Icon.

p) *Supermen* (1979) from Turkey

*Supermen* from Turkey is a plagiarism of Superman character from DC Comic in America. This can be seen from the similarities between the two from all parts of the hero costume including the cape; both character that upholds justice; and the name of the superhero that only altered one letter from "a" to "e". Ironically, the replacement of the letters did not change the meaning, but the number, as a result, the name *Supermen* still refers to the original source, Superman. For these reasons, the *Supermen* cape from Turkey is shown as the Exploitation of the Icon.

q) *Captain Mfombi* (2021) from Zimbabwe

*Captain Mfombi*'s appearance has several similarities to the American superhero from DC Comics, *Superman*. Even though their powers are different, *Captain Mfombi* and *Superman's* superhero costume model are the same and only differ in the colors and acronyms in the logo. *Superman* uses "S", meanwhile *Captain Mfombi* uses "M". Therefore, *Captain Mfombi's* cape is shown as the Exploitation of the Icon.

## **b. Western**

### **1) Appearance of the Icons**

The Western has 17 superheroes' cape which is shown as Appearance of the Icon, they are: *Cybersix*; *Dishman*; *Jetcat*; *Supersnipe*; *Polka-Dot Pirate*; *Lavanderman*; *Antboy*; *Fantax*; *Amok*; *Argoman*; *Flashman*; *Medioman*; *Pumaman*; *El Bulbo*; *El Dorado*; *Scarlet Witch*; and *Spawn*.

#### a) *Cybersix* (1992) from Argentina

*Cybersix's* cape is black and long. One of the positive meanings of black is security and efficiency, but it also has several negative meanings such as coldness, *menace*, and heaviness (Wright, 2010).

*Cybersix* is cold to Lucas the first time they met because she wanted to hide her identity. Black is essentially an absence of light, since no wavelengths are reflected and it can, therefore be menace; many people are afraid of the dark. Furthermore, the size of *Cybersix's* cape is long, so it can give the illusion that darkness is enveloping her. *Cybersix* had hoped that Lucas would be afraid of her and leave her alone because of it. However, when Lucas insists on sticking around, she helps him when he's in danger.

When *Cybersix* helps Lucas, she doesn't let go of his

monster targets. She tries to stay efficient and take care both of her ally and enemy. *Cybersix* who dragged the monster down without a doubt showed her seriousness in carrying out her superhero duties. By understanding the shape and color of *Cybersix's* cape, her character can be understood. Therefore, *Cybersix* cape is shown as the Appearance of the Icon.

b) *Dishman* (1985) from Canada

*Dishman* starts wearing the superhero cape as he realizes his powers. He chose a superhero costume because apart from wanting to help others, he also wanted to hide his identity. It can be seen from the mask he wears. *Although Dishman's* costume has some similarities to the American superhero of DC Comic, Superman, *Dishman* also has differences. First, *Dishman's* power is more focused in one direction, to clean dishes, unlike the omnipotent *Superman*. Second, their opponent's focus is different. Because *Dishman's* abilities were not suitable for combat, he helps the townspeople by helping in their cleaning work. Third, *Dishman's* cape is just an addition to his identity as a superhero, not like Superman's which is designed to withstand extreme circumstances. For those reasons, *Dishman's* cape is shown as an Appearance of the Icon.

c) *Jetcat* (1998) from Canada

*Jetcat* does not want her identity to be known by anyone,

including her best friend, Tod. She was forced to confess to Tod because he saw Melanie, *Jetcat's* real name, while transforming into *Jetcat*. Her cape itself is black which reflects security, so it is in line with her trying to hide her identity (Groenhom, 2010). Furthermore, her cape that blends with her cat-like hood is in line with her superhero name and slogan. For these reasons, the *Jetcat* cape is shown as the Appearance of the Icon.

d) *Supersnipe* (1942) from North America

The outfit that Kopyy wears as a *Supersnipe* superhero costume consists of his grandfather's clothes, a mask covering his face, and a cloth he found in his bedroom drawer as a cape. All aspects of the outfit are for supporting the *creation* of Kopyy's superhero alter-ego, *Supersnipe*. Kopyy has read so many comic books that in his imagination, he turns into a costumed superhero himself. He did not only use costumes, but also tried to do superhero actions by helping his neighbors. For those reasons, *Supersnipe's* cape is shown as Appearance of the Icon.

e) *The Polka-Dot Pirate* (1940) from Canada

The appearance of *Polka-Dot Pirate* reflects her name. Both the costume and the cape have polka-dot motifs. She chose superhero costume because she intended to hide her identity in order to use her powers for the sake of others. *Polka-Dot Pirate*

hides her identity as seen from her wearing a mask. For that reason, *Polka-Dot Pirate's* cape is shown as the Appearance of the Icon.

f) Lavanderman (2008) from Croatia

*Lavanderman* wears a yellow cape. Some of the positive meanings of yellow that are in line with *Lavanderman's* characters are confidence, self-esteem, *extraversion*, and friendliness (Wright, 2010). As seen from Figure 4.149, *Lavanderman* puts the carcass of a giant octopus on his shoulder as if it was his prey. Even in Figure 4.87, he is not ashamed to be seen holding two women. Instead, he compliments their beauty and even jests about his friend's face in English. The length of *Lavanderman's* cape only reaches his thighs so as not to make it difficult for him to move and not get caught in the scooter engine. *Lavanderman* chooses to wear a superhero costume along with his cape because he wants to use his powers to help those around him. For these reasons, *Lavanderman's* cape is shown as the Appearance of the Icon.

g) *Antboy* (2013) from Denmark

At a glance, *Antboy's* appearance is similar to the American superhero from DC Comic, *Batman*. However, Wilhelm merely made *Antboy* costumes according to his strength, that is, anything an ant can do. The material for the costume is not made

using special cloth, but because *Antboy* does not use his cape for extreme activity, the costumes can function normally. *Antboy* uses mask to hide his face so that people, especially his classmates, do not recognize him. Not only that, Wilhelm also made a box of candy as part of *Antboy's* belt for *Antboy's* emergency boost strength. The black color of the costume and the cape itself were chosen because of the strength of *Antboy* originating from the black ant. Furthermore, Wilhelm chose the superhero model because he himself was a superhero comic fanatical, and he realized that the power of Pelle could be used to create superhero in the real world. For these reason, *Antboy's* cape is shown as the Appearance of the Icon.

h) *Fantax* (1946) from France

*Fantax* uses a combination of black and red for its superhero costume. According to Wright (2010), the color red has several positive meanings, *including*: strength, physical courage, and masculinity. While black has a positive meaning of efficiency. *Fantax* has the power to focus on the fight according to the color of his red costume. Furthermore, because he is a skilled-fighter who has often performed superhero actions, his fights have become efficient. That efficiency can also be seen from the size of *Fantax's* cape which doesn't even reach his hips. Because the nature of *Fantax's* cape can be seen

from its color and size, the cape is shown as Appearance of the Icon.

i) *Amok* (1947) from Italy



Figure 4.146. Amok holds a gun to rescue his wife.

Out of the 21 chapters of the *Amok* series (1947), only four chapters show his form when wearing a cape, namely in chapters 1, 3, 9, and 11. All of these chapters are the beginning of a new story where *Amok* meets a new character. Thus, *Amok's* cape is only used to show his identity as a superhero to intimidate his opponent. This is also supported by the length of *Amok's* cape which reaches to his feet and can be dangerous if he tries to fight with a lot of movement. However, this can also be seen from the other side.

One of the positive *meanings* of yellow is confidence (Wright, 2010), and *Amok*, who holds a gun, is confident that he does not need to take many steps to defeat his opponent who only needs to be shot. Because *Amok's* personality can be seen by looking at the frequency of how often the cape is shown, its color, and length, then *Amok's* cape is shown as an Appearance

of the Icon.

j) *Argoman* (1967) from Italy

Although at first glance *Argoman the Fantastic Superman* (1967) may sound like a title stealing from DC Comic's American superhero, *Superman*, it's not the actual title's meaning of the movie. The original meaning from the Italian language has nothing to do with *Superman*. However, there are similarities between *Argoman* and *Superman* in terms of costumes and the color of the cape, which is red. However, *Argoman* could not use the cape to fly.

Additionally, *Argoman's* strength only focuses on one thing, namely telekinesis. Furthermore, some positive meanings of red cape that match *Argoman's* character are physical courage, masculinity, and excitement which is different from *Superman's* cape meaning. Physical courage, because he dares to enter Jenabell's lair which is guarded by many people and manages to win. Masculinity because he is often shown having intercourse with many women, even though there is a disadvantage where he can't use his powers for 6 hours because of it. Excitement, because he likes to take souvenirs or steal valuables from places he attends. Both the color and model of the *Argoman* cape have not differed from *Superman's* cape. However, because *Argoman's* nature can be seen by looking at



the model and color of the cape, *Argoman's* cape is shown as Appearance of the Icon.

k) *Flashman* (1967) from Italy

*Flashman's* cape red color shows his personality. A number of positive meanings of the color red are physical courage, strength, basic survival, and excitement (Wright, 2010). *Flashman* has strong athletic ability *because* he is able to hang while kicking his enemy. Additionally, his fast response when the enemy moves towards him is a form of instinct that immediately moves his body to get away from the source of danger. As for excitement, *Flashman* is shown laughing on the sidelines as he fights his enemies. Because the nature of *Flashman* can be known from the color of the cape, the cape of *Flashman* is shown as the Appearance of the Icon.

l) *Medioman* (2001) from Italy

*Medioman* wears his tie and cape to show his identity as a superhero who wants to help his wife. Some of the positive meanings of the color red are warmth, energy, and excitement (Wright, 2010). Although his wife's problems are trivial matters such as reflex on TV, the button that fell from a blouse, and even an overcooked turkey, he would still help her while making a circular movement with his fist and say, "Woman, here comes Mediomaan!" (Mai Dire Grande Fratello, 2001). It shows his

eagerness to help his wife and the warm feeling that he has for his wife who want to help her even with trivial problems. For all that reasons, *Medioman's* cape is shown as Appearance of the Icon.

m) *Pumaman* (1980) from Italy

*Pumaman's* cape are red, which has several positive meanings, namely physical courage, strength, and warmth (Wright, 2010). Although Tony hesitated *when* he heard Vadinho's explanation of *Pumaman's* origins and power, he finally complied when Vadinho mentioned Dr. Kobras' evil intentions. Tony also showed rapid improvement in mastering the skills he just learned in one day. Furthermore, Tony doesn't just focus on defeating Dr. Kobras at once, but he thinks of saving Jane and the world leaders whose minds have been taken. Because the nature of *Pumaman* can be known by looking at the cape, the cape of *Pumaman* is shown as the Appearance of the Icon.

n) *El Bulbo* (2018) from Mexico

*El Bulbo* wears a red cape to show his identity as a superhero. The length of the *cape* he uses only reaches his upper arm so as not to interfere with his movement. According to Wright (2010), some of the positive meanings of red are physical courage, strength, warmth, energy, and 'fight or flight'.

Physical courage and strength can be seen from him who does not hesitate to attack the enemy. Warmth is because his soft heart cannot stand to live to witness the death and destruction of both friends and foes. It can also be seen from him who has said he wants to stop being a superhero, still saving them when he sees them in trouble. Energy is the power source of *El Bulbo*. Fight or flight is the extreme response taken by *El Bulbo*. In the past, he chose to fight against all enemies that threatened his country. Now, when he was tired, he immediately chose to run away. There is no middle ground between them. When he finally chose to fight back, he dedicated his time to focus defending his country again. For these reasons, the cape of *El Bulbo* is shown as the Appearance of the Icon.

o) *El Dorado* (1985) from Mexico

*El Dorado* is of Mexican descent. This can be seen from his outfit that's shirtless. However, the addition of the red cape is not part of the Mexican costume that is commonly worn. Thus, *El Dorado* wears a red cape to show his identity as a superhero. The color red stands for strength, warmth, and basic survival (Wright, 2010). Strength, because he has several superpowers that he can easily use to help other superheroes. Warmth, because he is willing to use his powers to help other superheroes even if it means he makes more contributions to other

superheroes. *El Dorado* only wanted to help those in need, so he didn't care about that. Basic survival because he didn't rashly decide to solve the problem himself and chose to give in and let other superheroes do their mission, the length of *El Dorado's* cape is longer than Superman's, so it can be concluded that *El Dorado* doesn't expect to move as much as Superman. For these reasons, the cape of *El Dorado* is shown as the Appearance of the Icon.

p) *Scarlet Witch* (1982) from Mexico

*Scarlet Witch's* cape is red. Some of the positive meanings of the color red that are in line with the *Scarlet Witch* character include strength, energy, warmth, and basic survival (Wright, 2010). Strength and energy, because she is able to bring *Magneto* to his knees with her magic *power*. Warmth, because she is able to love Vision who is an android. *Basic survival*, because *Scarlet Witch* immediately uses her instincts to attack *Magneto* when she thinks *Magneto* has hurt his husband. Because *Scarlet Witch's* personality can be identified from the color of her cape, her cape is shown as Appearance of the Icon.

q) *Spawn* (1992) from United States of America

The cape that *Spawn* wears is part of the result of *Spawn's* agreement with Malebolgia, the demon. The cape seeks to protect and empower its host. Some of *the* positive meanings of

the color red are basic survival and fight or flight. While the negative meaning is defiance and aggression. This can be seen from *Spawn's* cape which, when *Spawn* took it off, it immediately moves to chase after him regardless of *Spawn's* desire. Furthermore, when anyone other than *Spawn* tried to put on *Spawn's* mask, they would be immediately attacked even though *Spawn* had no intention of doing so. The *Spawn* cape model is not made to resemble a superhero cape, but a villain cape with a high collar. This is because the origin of the cape is from hell which has a fiery fire. In conclusion, *Spawn* cape is shown as Appearance of the Icon.

## 2) History of the Icons

The Western has 8 superheroes' cape which is shown as History of the Icon, they are: *Captain Newfoundland*; *Perak*; *Dukse Drengen*; *Trolleybusman*; *Batman*; *Superman*; *Doctor Strange*; and *Radioactive Man*.

### a) *Captain Newfoundland* (1979) from Canada

According to Campbell (2019), *Captain Newfoundland* is the comic superhero embodiment of Geoff Stirling's mystical philosophy, a Canadian-American businessman and media magnate, best known for his work in his home city of St. John's, *Captain Newfoundland*. Geoff Stirling has a lot in common with *Captain Newfoundland* in terms of spiritual abilities.

First, the ability to read the future. In the early 1970s, Stirling encouraged his fellow Newfoundlanders to buy gold because he felt its price would rise, which it did, from \$35 (U.S.) an ounce in 1970 to a peak of \$875 (U.S.) in 1980. Second, the TV station that he founded, NTV, will broadcast a cosmic odyssey to the absolute edge of outer (and inner) space. Many Canadians already knew about the night show, but few understood what they had actually seen. Third, both *Captain Newfoundland* and Stirling visited India and received the enlightenment.

Although the scope is not technically as large as *Captain Newfoundland* being able to blend into the universe, Mr. Stirling discovered his spiritual *manifesto*, *In Search of a New Age*. From the explanation above, it can be understood that Geoff Stirling is the history that gave birth to *Captain Newfoundland* as well as his cape. Therefore, *Captain Newfoundland's* cape is shown as the History of the Icon.

b) *Pérák* (2003) from Czech Republic

*Pérák's* cape has the flag of the Czech Republic, or also known as Czechia, on it. Before *the* Second World War, *Pérák* actually existed as a Czech legend. However, his Figure is not a superhero, but a sinister Figure who murder or rape defenseless Czech civilians. As a result, when the Nazi factories ordered the

Czechs to work a night shift, many refused. *Pérák* myth reaches the peak that almost every incident is connected to him. As a result, as time passed, *Pérák* evolved from a terrifying phantom into a superhero who fought the Nazi military by blowing up their military vehicles, defending Prague's innocent residents, and even writing anti-Nazi graffiti on the walls to raise Czech civilians' morale . For all these reasons, *Perák's* cape is shown as a History of the Icon.

c) *Dukse Drengen* (1989) from Denmark

*Dukse Drengen* is the Danish word for Hero Boy which means his young age as a schoolboy and his desire to become a superhero. Additionally, his appearance is *inspired* by Batman. However, Arno didn't take Batman's costume design for granted, but made it according to his taste. He reduced the size of the cape so as not to interfere with his movement. He also changed the color to cobalt instead of black. Without *Batman* as his inspiration, Arno would not have thought of becoming a superhero or making the cape. For these reasons, *Dukse Drengen's* cape is shown as a History of the Icon.

d) *Trolleybus-Man* (1967) from Lithuania

*Trolleybus-Man* uses a combination of mechanical suits, masks, and red capes. He decided to become a superhero and chose red cape to defend the trolleybuses which would be

replaced by more efficient public transportation by the young investor who bought the Vilnius Trolley Park. Vilnius Trolley Park itself is where the trolleybuses are docked. *Trolleybuses* have been running for thirty years old in the city of Vilnius, so these vehicles have become the local culture of the city. That means, because the Trolleybus-Man icon exists because of cultural circumstances, namely the threat that the trolleybus will disappear, *Trolleybus-Man's* cape is shown as the History of the Icon.

e) Batman (1939) from United States of America

According to Wang (2017), there are two reasons behind Batman's choice of costume and cape presentation. First, Batman, whose real name is Bruce Wayne, was in the middle of study how to be a more effective crime fighter when a bat flies through his window and alighted on his father's chest. He realizes it from there that criminals are full of superstitious and cowardly people, and thus dress himself as the persona of bat because of that. He wants to hide his identity and strike fear to his enemies. Second, the later origin versions has *Batman* being terrified with bats when he was young. However, it ends up the same where *Batman* decided to dress up as a bat because there's a bat coming inside his room from the window.

Therefore, the reason *Batman* uses his cape is because of an



incident at a specific place and time that changed his thinking, namely when he saw a bat enter his window. If the bat didn't go into his window, then *Batman* wouldn't be inspired to make a costume based on the bat. For these reasons, *Batman's* cape is shown as the History of the Icon.

f) *Superman* (1938) from United States of America

*Superman* made his debut in Action Comics #1 in 1938, so his costume is a mix of inspiration that was formed to match the situation of the 1930s. First, his trunk and tight body suit are inspired by the strong men who were circus attractions in the 30s and used these 'shorts' to highlight their bulky muscles, the same case behind the choice for *Superman's* costume. Printing technology at the time was also extremely limited. Given the poor quality of comic book printers and paper stock, the red underpants were added to provide a better definition of *Superman's* body. Second, the cape.

Although the notion of superheroes taking to the sky is somewhat common in today's comic book world, in the 1930s, these tropes needed to be *established*. As in, the creator had to make it clear that *Superman* was flying through the sky and not falling to his doom. Thus, the cape was stylized to articulate that Superman could fly. The cape's color has the same reason as using a red trunk due to the poor quality of printing in 1930.

Thus, since the time creation of *Superman's* cape has a historical effect on his appearance, *Superman's* cape is shown as a History of the Icon.

g) Doctor Strange (1968) from United States of America



Figure 4.147. The Cloak of Levitation is given to Dr. Strange

*Doctor Strange's* first encounter with his magic cape occurred in 1964, in the comic *Strange Tales* #127 (Kurniawan, 2022). In that issue, *Doctor Strange* purposely traveled to the Dark Dimension to fight *Dormammu*, and he also helped the evil entity that was fighting the Mindless Ones. After *Doctor Strange* succeeded, The Ancient Ones presented *Doctor Strange* with a magic cape known as the *Cloak of Levitation*. Thus, because there is a specific time and place in the making of *Doctor Strange's* cape icon, the cape is shown as the History of the Icon.

h) Radioactive Man (1995) from United States of America

*Radioactive Man* character is based on a superhero from DC Comic, Batman. Several scenes in the episode also reference the Batman television series from the 1960s (Martyr, 2000). Therefore, if the Batman series doesn't exist, Radioactive Man

won't exist either. Although the appearance of *Radioactive Man* at first glance does not resemble Batman because of the contrasting color of their costumes, there are some similarities between the two of them. First, both of them have no superpowers, so they have to take advantage of the tools and their surroundings. Second, both of them have a sidekick. Batman's sidekick is Robin, while Radioactive Man's sidekick is Fallout Boy. Third, both of them wore similar costumes in terms of models. For these reasons, the cape of *Radioactive Man* is shown as a History of the Icon.

### 3) Evolutionary of the Icons

The Western has 12 superheroes' cape which is shown as Evolutionary of the Icon, they are: *Sónoman*; *Captain Invincible*; *Super Shamou*; *Fulguros*; *Atoman*; *Plutos*; *Rat-Man*; *Super Lopez*; *Banana Man*; *Captain*; *Underpants*; *Metro Man*; and *Sentry*.

#### a) Sónoman from Argentina

*Sónoman* (1966) comic's creator, Oswal, said in an interview that Sónoman was inspired by DC Comics (Lambiek, 2015). *Sónoman* does have an appearance similar to one of the DC Comics superheroes, Superman. *Sónoman* wears a cyan body-suit, red underpants over his body-suit, logo on the chest, and wears a cape. However, there are some changes in the design of *Sónoman's* character compared to Superman.

First, *Sónoman* is not an omnipotent superhero like Superman who has various types of powers. *Sónoman* only has one power, which is controlling manipulating voice to increase his power. Second, there are differences in the cape models between Superman and *Sónoman*. Unlike Superman's red cape, which only hangs over his shoulders, the hem of *Sónoman's* blue cape is also tied around his wrists. It has no function for combat. However, because there are some differences that affect the overall appearance of *Sónoman's* icons in terms of shape and color, *Sónoman's* cape is shown as an Evolutionary of the Icon.

b) *Captain Invincible* (1983) from Australia

*Captain Invincible* is once a popular hero to all Americans, but is forced into retirement by McCarthy-style government persecution in the 1950s. His appearance in red cape and flying poses with his arms stretched out in front of him is similar to that of another American hero from DC Comics, Superman. However, his red cape was accused of being a sign that the *Captain Invincible* was a supporter of communism. He was also being charged with violating U.S. airspace by flying without a proper license, impersonating a military officer, and wearing underwear in public. After all that accusations, he disappeared from the public eye, moved to Australia, and become an alcoholic. The red cape that was supposed to be a symbol of the

superhero's pride that boosted his reputation, became the cause of *Captain Invincible's* downfall. His cape underwent a significant change in meaning despite having the same color, so *Captain Invincible* is shown as an Evolutionary of Icon.

c) Super Shamou (1980) from Canada

*Super Shamou* is the world's first Inuk superhero (Campbell, 2019). The comic has English, French, and Inuktitut version to cater to the demographic they want to reach, the indigenous people. Thus, *Super Shamou depiction* will impact how people will see Inuk. However, *Super Shamou's* costume bears a lot of resemblance to the American superhero from DC Comics, Superman.

First, both *Superman* and *Super Shamou* put their underwear on the outside of the costume. Second, the color of *Super Shamou's* costume is an inversion of *Superman's* color where Superman's body suit is blue, and *Super Shamou's* body suit is the exact opposite. The same goes with the cape where Superman's is red, it's blue in *Super Shamou's* cape. The difference between the two is that *Superman's* strength is innate and his cape is inspired by the circus outfit. Whereas *Super Shamou* got his power from a magic necklace and his costume is inspired by *Superman* to build the image of Superhero (Campbell, 2019). In summary, the cape of *Super Shamou* is

shown as an Evolutionary of the Icon.

d) *Fulguros* (1954) from France

*Fulguros'* appearance in a cape is to illustrate his identity as a superhero. This can be seen from his costume which has a model resemblance to the American superhero from DC Comic which was published before *Fulguros*, Batman. They both wear cape and underwear on the outside, along with mask to hide their identities. However, they also have differences. First, *Fulguros* name which derives from French has the meaning of lightning which is his strength, in contrast to Batman who does not have power. Second, the length of the *Fulguros* cape only reaches around the waist. This was because he didn't try to hide himself with the cape. Third, *Fulguros* has no side-kick. For these reasons, *Fulguros* does take its model inspiration from Batman, but changes a few things to give *Fulguros* original aspect. In conclusion, the cape of *Fulguros* is shown as the Evolutionary of Icon.

e) *Atoman* (1946) from Italy

Although *Atoman's* costumes are similar to the American superhero from DC Comics, *Superman*, in terms of clothing styles, they have some differences. First, in terms of color. *Atoman's* costume is dominated by yellow and red because those are the colors that appear when the atomic bomb explodes.

Second, *Atoman's* costume was made by him himself, so it wasn't designed to withstand extreme pressure. Third, *Atoman* is a human being who is indirectly a victim of nuclear bomb radiation. Unlike Superman who has natural powers from birth, *Atoman* has the potential for side effects that endanger his health due to his power (Rettner, 2011).

His yellow cape showing a red explosion can be seen as a warning of how dangerous a *nuclear* bomb can be if it falls into the wrong hands. Because there is a change in the color and meaning of the *Atoman* cape from its inspiration, *Superman's* cape, *Atoman's* cape is shown as the Evolutionary of the Icon.

f) *Plutos* (1949) from Italy

*Plutos'* appearance bears some resemblance to the American superhero from DC Comics, *Batman*. First, both of them have no power. Therefore, they need to rely on tools and their surroundings to beat their enemies. Second, they both do not hesitate to attack their enemies. However, they also have differences where the color of *Plutos'* costume is bright and there is no side-kick on *Plutos'* side like *Batman*. *Plutos* also has a sarcasm to show his hatred for gangsters who steal people's money, unlike *Batman* who is more straight-forward in words. He also acts like *Robinhood* who gives stolen money from gangsters to people in need. Because there are differences in the

color and meaning of *Plutos'* cape, this indicates that the cape is represented as an Evolutionary of the Icon.

g) *Rat-Man* (2000) from Italy

*Rat-Man* was initially created as a satire for an American superhero from DC Comic, *Batman*. These can be seen from the similarities between them. However, within the similarities there are actually differences between them.

First, both of them doesn't have superpower. Thus, they make up for that shortcoming by having high-tech tools. However, the function of the cape that *Rat-Man* shows is more humorous than *Batman's* cape which is meant to *help* him in a more realistic realm. Both also have a super car like *Batman's*, named the *Rat mobile* which is hidden in the *Rat-Caverna*. Nevertheless, *Rat-Man* rarely uses his vehicle, and even accidentally damaged his car several times which is something *Batman* wouldn't often do. Third, although *Rat-Man* also lost his parents, it doesn't mean they died like in the case of *Batman*. Instead, *Rat-Man* accidentally lost them at a convenience store, and his parents, since they're rat species who have short memory, never try to find him because of it. Fourth, the differences in their costume color. The color actually shows how *Rat-Man* does his superhero activity at day instead of night which has the black color that *Batman's* cape has. From all these



points, *Rat-Man's* cape is shown as a parody of *Batman's* cape that changes both its color and meaning. Thus, the cape of *Rat-Man* is shown as the Evolutionary of the Icon.

h) *Super López* (1973) from Spain

The creator of *Superlopez* (1973), Leonese Juan López Fernández, also called Jan, has admitted that *Super López* is a parody of Superman (Vines, 2019). Indeed, *Super López* bears many similarities to the American superhero from DC Comics, *Superman*. This can be seen in the similarities in costume models and colors' strengths, weaknesses, and similarities.

*Super López* has many superpowers, including super strength, super blowing, flight, super *hearing*, super speed, X-ray vision, impact resistance, and virtually invulnerable. His many superpowers are similar to omnipotent *Superman*. However, unlike *Superman*, an alien from another planet, *Super López* is from the earth and discovered his power when he grew up. *Super López's* only weakness is *chikonite*, which gives him allergies. Although Superman has several weaknesses, it is still a valid similarity as the most famous weakness that *Superman* has is kryptonite. As for *Super López's* superhero costume, model and color do not have any differences. Thus, because there are no alterations in the meaning and overall appearance of the cape, *Super López's* cape is shown as an Exploitation of

the Icon.

i) *Banana Man* (1983) from United Kingdom

*Banana Man*, from a quick glance will look similar with a Marvel superhero, Batman. The only difference is the lack of chest logo and the bright color that is the opposite of Batmans that's all black. However, upon a closer look, they have lot of differences. Firstly, the pointy antenna on *Banana Man* head is a banana. Secondly, he also has superpower unlike Batman. Thirdly, despite being shown holding a gun banana, he is capable of flying. Fourthly, *Banana Man* doesn't immediately resorts to violence and instead only stopping the escapee with banana gun on hand, indirectly threatening them. This shows that while the design may be similar with Batman which indicate they share similar belief as superhero, there is an alteration to the appearance and several superhero trait that *Banana Man* has. Which means, *Banana Man* cape belongs to Evolutionary of the Icon.

j) *Captain Underpants* (2017) from United States of America

Harold and George made Captain Underpants only wear underwear and cape to parody other *superhero*. They said that many superheroes wear underwear outside, but no one only wears underwear only, so they did it. Although they did not mention the name of the superhero in question, from the color

of the red cape and the background of the school in US it could be proof that *Superman* of DC Comic is one of them. *Superman's* appearance that was made looked authoritative because wearing a cape turned into goofy in *Captain Underpants* because *Captain Underpants* only wear underwear and cape. Because there is a change in meaning in the cape, the *Captain Underpants* cape is shown as Evolutionary of the Icon.

k) *Metro Man* (2011) in *Megamind* from United States of America

*Metro Man* has similar features with the superhero from DC Comics, *Superman*. Both of them are from another planet that was destroyed. Although the color is different, *Metro Man* costume, except for the disco tassel sleeve part, has almost the exact design of *Superman*. Their hairstyle are also similar. However, different from *Superman* who hides his ability and act humbly, *Metro Man* blatantly reveals his power and acts proud about it. His costume acted as a medium to show his arrogant and narcissistic character as superhero. As proven by how he casually calls the people who love him as random citizen with laugh. Thereby, despite the physical resemblance, the meaning of *Metro Man* cape has distorted, so his cape belongs to Evolutionary of the Icon.

1) *Sentry* (2000) from United States of America

*Sentry* is said to be the Marvel equivalent of Superman from DC Comic due to their similarity in power and appearance (Irvan, 2021). However, rather than plagiarism, *Sentry* can be said to be a parody of Superman because although *Sentry* has several similar characteristics with Superman, *Sentry* mentality, morality, and other power is different from Superman.



Figure 4.148. *Sentry* photograph taken by Peter Parker.

For example, as seen from Figure 4.148 above, *Sentry* is being forgotten by the society he protected unlike Superman. Not only that, in physical and origin aspect, *Sentry* has blonde hair and is a human, contrasting with Superman who has black hair and is an alien. Furthermore, *Sentry* power isn't innate, but rather comes from a serum that he has to consume with increased doses every time he needs to transform to *Sentry* (Irvan, 2021). Evenmore, *Sentry* cape uses the opposite color of red, which is blue (Olesen, 2013). Thus, *Sentry* cape is specifically showed that he and Superman are two contrast

figures that while they're similar, they also have different value. Meaning, his cape changes the meaning into different. Thus, *Sentry* cape belongs to Evolutionary of the Icon.

#### 4) Iconic Groups

The Western has 10 superheroes' cape which is shown as Iconic Group, they are: *Kismet*; *Super Cholita*; *Nelvana*; *La Borinquena*; *Captain Escudo*; *Superdupont*; *Captain Berlin*; *Superjhemp*; *Buraaq*; and *Miss America*.

a) *Kismet* (1994) from Algeria



Figure 4.149. *Kismet* prays with Allah name.

*Kismet* is recognized as the first Muslim superhero appearing in the first Bomber Comic issue in 1994 (Lewis, 2017). While *Kismet* was preparing his disguise as a butler for his mission, he prays with the name of Allah. As from *Kismet* costume, he was seen wearing a kind of cape that is usually used by Muslims. His cape is also green which is known as supposedly the Islamic prophet Mohammed's favorite color (Beam, 2006). It is for these reasons that *Kismet*'s cape is shown as the Iconic Group.

b) *Super Cholita* (2007) from Bolivia



Figure 4.150. *Súper Cholita* shows her cape.

*Super Cholita's* appearance is a mix between a superhero cape and the Altiplano's traditional attire, the *pollera*. *Pollera* itself is a Spanish term for a big one-piece skirt used mostly in traditional festivities and folklore throughout Spanish-speaking Latin America, including Bolivia (La Verne, 2008). Furthermore, *Súper Cholita* is portrayed as a folksy incarnation of a female superhero rooted in a combination of Japanese aesthetics, Mexican cultural tradition, and Bolivian politics (L'Hoeste, 2013).

This means that *Super Cholita* is representative of various cultures, with an emphasis on *Bolivian* culture. The Japanese aesthetics which are shown through the art style merely impact her art style and doesn't have correlation with her cape presentation. Her appearance, which was added with a superhero cape, was a manifestation of *Super Cholita's* desire as a superhero, namely to uphold justice in Bolivia by removing corrupt politicians there. Thus, *Super Cholita's* cape is shown as an Iconic Group.

c) *Nelvana* (1941) from Canada

*Nelvana* is described as a savior who represents the beliefs of the Eskimo tribes, even close to the point of God. This is because the villagers even work together to build an altar to welcome *Nelvana*. She is considered to be able to end their disaster. As the altar is being built to welcome *Nelvana*, the great chief said in *Nelvana of the Northern Lights* (1941), “*Let your hearts be gladdened. Oh my people, Nelvana, the daughter of Koliak the Mighty, will cause Caribou to roam again and the seal to once more feed and clothe us.*” (p.4). *Nelvana* and her cape are considered the only solution to all their problems, including food and clothing. This means that *Nelvana's* cape is shown as an Iconic Group.

d) *La Borinquena* (2016) from Dominica



Figure 4.151. *La Borinquena* distracts the Puerto Ricans with her dance.

*La Borinquena* is the superhero name that Puerto Ricans gave to Marisol. *La Borinquena* means a native or resident of Puerto Rico. This means they recognize Marisol as part of them. Additionally, *La Borinquena's* superhero costume is the flag of

Puerto Rico. The flag of Puerto Rico consists of three colors; red, white and blue. The white star represents the Commonwealth of Puerto Rico, and the equilateral triangle in blue on the flag represents the three branches of government of the republic; executive, legislative and judicial. The red color symbolizes the blood of warriors, and white symbolizes human rights and individual freedom. This means that the costume and the cape of *La Borinquena* represent the country of Puerto Rico.

She even *mentions* the culture of Puerto Rico that has rich history to showcase the country's positive value. She said,

As puertorriquenos, we have always had a rich history of fighting for our rights, our culture, and our future. Even though I'm still getting used to these powers, I've been received so well by mi gente. That's why they call me La Borinquena. It's a name, no, a title that I carry with great responsibility. (p.3)

Therefore, her superhero cape is shown as an Iconic Group.

e) *Captain Escudo* (2018) from Ecuador

*Capitan Escudo* costume is based on the flag of Ecuador. This can be seen from the mask as well as the hat that forms a bird symbol. The combination of yellow, blue, and red on the suit as well as his cape. As well as the symbol on his chest which is based on the National Shield of Ecuador. This means, *Capitan Escudo's* cape which is part of the flag is part of the representation of Ecuador. Therefore, his cape is shown as Iconic Group.



f) *Superdupont* (2015) from France



Figure 4.152. *Superdupont* thanks the soldiers for taking care of his baby.

As seen from Figure 4.152 above, *Superdupont* wears beret, a hat that is commonly worn by French people. Furthermore, his clothes has the color of French flag there. As for *Superdupont* red cape, the demographic of the comic is for French people, so it means that the creator aimed for superhero parody if he were someone French. Thus, the cape can be seen as way to remind he's a superhero just like the famous superhero from America, Superman. This puts *Superdupont*'s cape in Iconic Group.

g) *Captain Berlin* (1982) from Germany



Figure 4.153. *Captain Berlin* demonstrates his cape.

The cape of the *Captain Berlin* is the Berlin flag that sits on his back. The Berlin flag itself is divided into three horizontal stripes. The two outer strips in red have one-fifth of the flag's width. The central white stripe has three-fifths of the flag's

width. Inside the white, there is the coat of arms Figure that is slightly shifted to the bar. The coat of arms shows, without a shield framing, an upright-looking and left black bear with red claws and tongue. The bear is the heraldic animal of Berlin and appeared for the first time in 1280 on a seal of Berlin. The red and white colors symbolize the situation of Berlin in Brandenburg and the historical connection with Brandenburg, whose colors are red and white. For these reasons, *Captain Berlin's* cape is a representative of Berlin, as the name implies, thus his cape is shown as the Iconic Group.

h) *Superjhem* (1988) from Luxembourg

*Superjhem* is known to be an anti-hero who parodies superheroes that are being too serious, such as the American superhero from DC Comic, Superman. First, *Superjhem* identity. When he is not wearing a mask, *Superjhem* works at the “Ministry for Unresolved Issues”. The ministry joke is a play on the fact that over 60% of Luxembourgish citizens work for the Government.



Figure 4.154. *Superjhem* flies with his hand inside his pocket.

Furthermore, when *Superjhem* flies, he puts his hands in

his pockets. According to the creator, Roger and Lucien (Atz, 2020), they said he did that pose because every real Luxembourger has his hands in his pockets. Second, *Superjhemp*'s superhero costume. His costume uses the color of Luxembourg's flag. The French flag inspires the Luxembourg flag. The red color represents the spilled blood in wars, the white color represents peace, and the blue color is a reference to France. As *Superjhemp*'s cape is part of the color flag, it means that the cape is to represent Luxembourg. It can also be seen in the comic, which is only published in Luxembourg. For all these reasons, *Superjhemp*'s cape is shown as an Iconic Group.

i) *Burraq* (2011) from United States of America

The writer of *Burraq*, Adil Imtiaz and Kamil Imtiaz (Desk, 2015), stated that they created *Burraq* as way to lower the negative portrayal of Muslims in the Western media. They tried to make the true face of Islam through *Burraq*'s character. That means that *Burraq*, especially his cape, is meant to represent Muslim value. For that reason, *Burraq* is Iconic Group.

j) *Miss America* (1944) from United States of America

Judging from the name alone, *Miss America* is made to represent the US. Not only that, her superhero costumes also contain elements of the US flag. The color of the costume is blue and red which is the color theme of US flag. The logo on her

chest also bears resemblance to the US flag with a white star-patterned shield between the blue sky and a red white stripe below it. Because of this combination, *Miss America's* is shown as an Iconic Group.

### 5) Exploitation of the Icons

The Western has 8 superheroes' cape which is shown as Exploitation of the Icon, they are: *Capitao 7*; *Junior*; *Goldface*; *Super Andy*; *Three*; *Supersonic Man*; *Supergirl*; and *Superman from Family Guy*.

#### a) *Capitao 7* (1959) from Brazil

*Capitao 7* bears several resemblances to the American Superhero from DC Comics, *Superman*. First, they both hide their superhero identities by posing as ordinary employees. *Superman* as a journalist, and *Capitao 7* as a scientist. Second, they are both omnipotent superheroes who have many similar super powers such as great speed, flying, super strength, virtually invulnerable, and able to withstand harsh environments including through the void. Third, the similarities in their superhero costumes. Both *Superman* and *Capitao 7* wear blue body-suits and red capes. Furthermore, the location of the logo is the same on their chests. There are only differences in the name, from "S" to "7", and an additional logo on the belt. From all that reasons, *Capitao 7's* cape is

shown as the Exploitation of the Icon.

b) *Junior* (1960) from France

*Junior's* superhero costume bears some resemblance to the American superhero from DC, Superman. In terms of superhero clothing models, *Junior* has similarities in terms of models and the color of the red cape. *Junior* comes from Italy which has a different culture with *America*, so the visible resemblance, especially on the cape, shows that *Junior's* icon follows Superman's icon, which is the red cape. In conclusion, *Junior's* cape is shown as the Exploitation of the Icon.

c) *Goldface* (1967) from Italy

The title of this movie is *Goldface the Fantastic Superman*. This is due to *Goldface's* appearance imitating Superman, the American superhero from DC Comics, as his wrestling outfit. The colors of *Goldface's* costume and cape have not been changed, but there are several model differences, including: an additional mask that *Goldface* wears to hide his identity, and a shorter cape length to avoid tripping over.

However, the rest of his costume including the color of the red cape and its meaning have not changed. According to Wright (2010), some of the positive meanings of red are physical courage, strength, warmth, and fight or flight.

Physical courage can be seen from the work that *Goldface* is in, namely wrestling. He shows his strength by defeating his opponent quickly, but he also shows warmth when he chooses to hide with Pamela, the daughter of *Perera* who is targeted by Cobra, the main antagonist. Based on the similarities, it can be concluded that through *Goldface*'s cape, he wants the audience to remember Superman. For those reasons, his cape is shown as the Exploitation of the Icon.

d) *Super Andy* (1979) from Italy

*Super Andy* is a parody of the American superhero film from DC Comic, Superman. This can be seen from the title which says *Super Andy* is Superman's brother. *Super Andy* grew up in Italy, unlike his brother.



Figure 4.155. *Super Andy* meets *SuperKid*.

Even though in the Superman movie it is called *SuperKid*, the title of the movie already indicates that they are using the Superman icon to sell the film. Furthermore, *Super Andy* and *SuperKid*'s backgrounds and costumes aren't changed much. They were sent to Earth after the destruction of their home planet of Krypton. *SuperKid* who was born in the US has

become a media phenomenon on an international scale thanks to his superhuman powers. Meanwhile *Super Andy* who grew up in Italy was adopted by a couple.

His physical abilities were only realized by his family when he was growing up. *Super Andy's* superhero costume model is the same as Superman's costume model. They wear trunks outside of costumes, tight body-suits, capes, and logos on their chests that state their superhero name. The only color difference is the body-suit which turns red, the trunk turns black, and the cape turns yellow. However, due to the similarity of backgrounds, powers, titles, and superhero costume models, it can be concluded that *Super Andy's* cape is shown as Exploitation of the Icon.

e) The Three Fantastic Supermen (1967) from Italy

Brad was the one who came up with the idea of naming their trio of thieves *The Three Fantastic Supermen*. The choice of the name *Supermen* itself is imitating the name of the American superhero from DC Comic, *namely Superman*. Brad chose this name because he believes their amazing athletic abilities are considered on par with *Superman*. Although the costume models between the two works have similarities, there are still differences between the two.

First, because *The Three Fantastic Supermen* relied on

their athletic prowess, the length of the cape was reduced to waist-length. Second, because *their* activities are criminal, they also wear masks to cover their faces. Third, the difference in the color of the costume. The costume of *The Three Fantastic Supermen* is red body-suit and black cape. Their names and appearances seek to capitalize on *Superman's* reputation as a superhero, but they change the meaning and color of the cape. The cape, which symbolizes superheroes, has become a symbol of thieves because of *The Three Fantastic Supermen*. The color of the cape becomes black which shows the negative meaning of menace (Wright, 2010), namely those who do not hesitate to steal money from many banks. It is for these reasons that the cape of *The Three Fantastic Supermen* is shown as the Exploitation of the Icon.

f) *Supersonic Man* (1979) from Spain

*Supersonic Man* bears many similarities to the two American superheroes from DC Comics, *Superman* and *Batman*. First, the power of *Supersonic Man* is similar to *Superman*, who is omnipotent. *Supersonic Man's* powers shown are superhuman strength, the ability to fly, and a mysterious ability that can make *Supersonic Man* turn a gun into a banana. Second, the origin. *Supersonic Man* is part of a race of aliens being sent to earth to help protect the earth



from mad scientist Dr. Gulik, and he also disguises himself as a reporter. This is a similar origin as *Superman*, only differs in the planet name which remain nameless throughout the movie.

Third, the costume. For the *Supersonic Man* costume, rather than just being similar to Superman, it's also similar to Batman's. *Supersonic Man* costume is like a combination of *Batman's* mask and cape, along with *Superman's* bodysuit. Although there is a color change, there is no change in the meaning of *Supersonic Man* cape. They are both aliens who wants to save the earth from the disturbance of the enemy that threatens the earth. Thus, from all these reasons, it can be concluded that *Supersonic Man's* cape is shown as Exploitation of the Icon.

g) *Supergirl* (1962) from United States of America

*Supergirl* is officially created as the female counterpart to *Superman*. They are published by the same publisher, namely DC Comic. Although *Supergirl* was created as Superman's cousin, because *Supergirl* is the female counterpart of Superman, they have many similarities.

First, in terms of strength. *Supergirl* has all the powers of *Superman*, it is even shown that she is stronger than *Superman* in some circumstances. Second, the similarity of the model and the color of the costume. *Supergirl's* superhero costume model

is based on *Superman's* costume, and only changed to the trunk that becomes the skirt. Because there is no change in meaning and color in the cape of *Supergirl* which is the female counterpart of *Superman*, the cape of *Supergirl* is shown as Exploitation of the Icon.

h) *Superman* in *Family Guy* (1999) from United States of America

As mentioned before, while *Superman* retains some of his original appearance and is subtly known for his heroic achievement, his character got added with negative traits. *Family Guy* did that to make fun of *Superman* noble character. Instead of being the good role-model, *Superman* is being portrayed in this scene as a sinful man that likes to play around and have no self-control over a simple issue. Thus, *Superman* and his cape value is being used in different ways so that it'll appeal to masses which puts it in Exploitation of the Icon.

### **3. The Reasons Behind the Eastern and Western Superhero Capes Presentation In Regard to The Society of Superheroes**

As cape, which is a popular icon, is part of superhero's identity. Thus, in order to understand the reason behind cape presentation in regards to society of superheroes, the superheroes value need to be understood.

According to Nachbar and Lause (1992:316-321), while all superheroes have certain common characteristics, there are differences between them. They divided it into two broad categories of superheroes, Citizen Heroes and Rogue

Heroes. Citizen Heroes are those men and women who embody myths associated with their country's mainstream or traditional values. Rogue Heroes, by contrast, are representative of the beliefs and values associated with individual freedom.

*Table 4.3. Reason behind Western and Eastern Superhero Capes Presentation*

	CH	RH
Eastern	25	23
Western	33	22

**a. Eastern**

**1) Citizen Heroes**

The Eastern has 25 superheroes which value makes them part as Citizen Heroes, they are: *Xarkar; Wheelchair Man; Indian Superman; Godam; The Golem; Anpanman; All Might; Lemillion; Blast; Zebraman; Franc the Face; Sophia the Singer; Keluang Man; Guardian Prime; Commander Safeguard; Pakistan Girl; Captain Barbell; Extranghero; Quantum Vigilante; Super Gee; Victor Magtanggol; Somtel Man; Supermen; Captain Zambia; and Captain Z.*

a) *Xarkar* (2019) from Afghanistan

*Xarkar* has been known to protect the oppressed and eradicate the oppressors. He didn't linger in one place too long and didn't put excessive violence over his enemies. However, as *Xarkar* has power that'll triumph over the oppressors, they are terrified and would not rather fight him. His cape is also a symbolization towards Afghanistan past and culture regarding war. Thus, *Xarkar* is a Citizen Hero.

b) *Wheelchair Man* (2015) from Afghanistan

*Wheelchair Man* breaks the mainstream belief that someone with disability equals weakness by showing how he can become superhero despite his drawback. For that reason, *Wheelchair Man* is Citizen Hero.

c) *Superman* (1987) from India

Just like the original, *Shekhar* as *I.Superman* also has the characteristics fitting to be Citizen Hero. It includes his high moral compass, his natural innate ability that comes from planet Krypton, and the desire of Shekhar to protect his new home. Thus, *I.Superman* is a Citizen Hero.

d) *Godam* (1969) from Indonesia

*Godam* acknowledges that evil is an immortal entity that will always live in the world. He said in *Memburu Dr. Setan* (1969), “Of course! Evil will always live in this world. But at least I managed to thwart one of the many evils. And I’m not going back one step!” (Issue 1, p.2). This can be seen as *Godam* regard evil as natural thing in the world similarly to the idea of day and night that existed together in the world.

Countless evil will be *done* as long as there are the sign of life in the earth. However, *Godam* doesn’t give up and accept the evil, but he’s fighting it because he deemed it as the right thing to do instead. Just like how he doesn’t hesitate to rescue

the girl who is in danger, *Godam* wouldn't hesitate to help people in need around him with his power. Thus, *Godam* is Citizen Hero.

e) *The Golem* (1941) from Israel

*The Golem* is created after the period of the First World War where the impact of the myth spread by Hitler on Jews, including Israelis, was widespread. The rumor in question is Jews and communists had betrayed the country and brought a left-wing government to power that had wanted to throw in the towel (Frank, 2018). By blaming the Jews for the defeat, Hitler created a stereotypical enemy. Thus, as Hitler considered the Jews, which in this case are the Israelis, the Israelis people also considered Hitler as the enemy. This is in accordance with *The Golem* trait.

*The Golem* didn't attack other people around Hitler. Even when they appear to be hostile because *the Golem* attacks their leader, he lets the bullet hits him and defends himself by deflecting the bullet with his left hand. He is capable of attacking them back with his superpower to stop their attack, but he chose to be passive towards them instead. *The Golem* doesn't wish to commit unnecessary violence and only punches Hitler who he deemed as the source of the problem for his people, the Israelis. By defeating Hitler, *the Golem* can

prevent the calamity caused by Hitler and thus able to protect his community. Thus, *the Golem* is Citizen Hero.

f) *Anpanman* (1988) from Japan

*Anpanman* is a selfless superhero who doesn't mind to literally torn his head apart to feed a hungry stray dog. *Anpanman* doesn't sacrifice himself *because* he can be fixed later at home, but he merely thought of himself just happened to be able to help the dog through himself and is more than happy to do it. He wants people around him to be happy and at peace, in which is why he always fight Baikinman who disrupted the peace of the denizens on the earth. Thus, *Anpanman* is a Citizen Hero.

g) *All Might* (2016) in *My Hero Academia* from Japan

*All Might* is known as a Symbol of Peace in both name and reality because his power has defeated the villains and has an iconic appearance. As seen from Figure 4.156 below, he even shows his smile in a classroom where it's peaceful because he wants everyone to be at ease.



Figure 4.156. *All Might* smiles to assure the concerned citizens.

Even when rescuing a lot of people, *All Might* didn't only

come when there's *enemy*, but in the face of natural disaster and people in need, he is not only rescuing them, but also keeping his smile to ensure everything is safe because he's there. He said in *My Hero Academia Season 1 Eps 1 (2016)*, "I am here" (13:22). Thus, he is a Citizen Hero.

h) *Lemillion* (2019) in *My Hero Academia* from Japan

*Lemillion* uses his superpower to save Eri even at the cost of losing his power. He doesn't regret the choice, as he wished not to make the little girl sad anymore. While his altruistic decision may be based on guilt and pity towards the girl pitiful fate, it's still a form of heroism to be able to have courage to sacrifice himself for someone. By protecting Eri, *Lemillion* unknowingly rescues potential future victims of Overhaul's plan. This is because Overhaul has plan to erase all the power, or quirk, from the world using Eri's ability. Thus, *Lemillion* has possibly saved the entire community of people with quirk. Thus, *Lemillion* is a Citizen Hero.

i) *Blast* (2019) in *One-Punch Man* from Japan



Figure 4.157. *Blast* introduces himself to *Tatsumaki*.

In this panel, *Blast* says the dialogue after he rescued *Tatsumaki*, a child that is being sold off to research facility, from a monster attack. All the other people in the facility has escaped and didn't rescue *Tatsumaki* because they deemed her as failed experiment. However, *Blast* still rescued her despite her being the only person left there. Furthermore, he admits that the hero job is a hobby.

A hobby, according to Oxford dictionary, is an activity that one does for pleasure *when* they're not working. This means that *Blast* doesn't see helping others, which means being hero, as working that will need to be repaid by something else, but rather an activity that makes him happy. All the characteristics pointed *Blast* as being Citizen Hero.

j) *Zebraman* (2004) from Japan

Shinichi is an ordinary man who works as 3<sup>rd</sup> grade teacher. However, when he heard a woman's cry for help while he was walking around the night wearing the *Zebraman* costume, he



didn't hesitate to help her despite not having any power. Not only that, Shinichi who got *discouraged* because of his supposedly death fate, still fighting the aliens because he knows someone is in need of help. However, as he gets power and is praised by the society, he doesn't boast, but nervously waves to the crowd while smiling instead. His altruistic tendency fits him to be a Citizen Hero.

k) *Franc the Face* (2019) from Kyrgyzstan

*Franc* has face alteration superpower, and while he can only use it to fight evil, it's still counted as fighting enemy and can be seen as metaphor *Franc* saving those who is prone to stroke. Furthermore, despite *being* an elderly, he still plays with Timmy and making him laugh even as far as using his power. Thus, *Franc the Face* is Citizen Hero.

l) *Sophia the Singer* (2019) from Kyrgyzstan

Although *Sophia's* superpower isn't an offensive one commonly used for battle, she's able to use her ability in superhero way. She uses it to *make* Timmy laugh. She didn't use it to raise her fame which is possible with her angel voice, nor did she try profiting from it. She only wishes to make another person, which in this case Timmy, happy with her ability. This is also a duty of superhero, by making someone happy, it also means they feel safe in the environment and

around them. Thus, *Sophia the Singer* is Citizen Hero.

m) *Keluang Man* (2014) from Malaysia

One of the few things that make *Keluang Man* different with Batman besides the color of his costume is the characteristic. Unlike Batman who *doesn't* hesitate to resort to violence to defeat the enemies, *Keluang Man* tries talking to the criminals peacefully. It's unclear whether it's part of *Keluang Man's* trick to distract the criminals or he genuinely wants it not to end in violence, but Batman would rarely resort to such plan because Batman didn't see criminals as human, unlike *Keluang Man*. He acknowledges the criminals as human, but still trying to uphold the justice in fair way because the criminals deserved a sentence for the crime that they did. Thus, *Keluang Man* is a Citizens Heroes.

n) *Guardian Prime* (2013) from Nigeria

*Guardian Prime* has a high moral compass as seen when he believed that it's his duty as both Nigerian and *Guardian Prime* to save those in need with *his* superpower. He said in *Might of Guardian Prime #1* (2013), "My mother always said, all it takes for evil to succeed is for good men to stand by and do nothing. I won't stand by. I am Nigerian. I am Guardian Prime." (p.2 - p.3).

The community that he *protected*, the Nigeria country, also

returned the protection well by thanking him and crediting him through showing his service in the TV. Thus, *Guardian Prime* is Citizen Hero.

o) *Commander Safeguard* (2016) from Pakistan

Not only *Commander Safeguard* protects the well-being of children by defeating Dirtoo, he also entertains and socializes with the children to make them *feel* happy and secure. With his power, *Commander Safeguard* has succeeded establishing peace in his country, Pakistan. Thus, *Commander Safeguard* is Citizen Hero.

p) *Pakistan Girl* (2011) from Pakistan

If there is a country whose culture is starkly contrasted by its international image, it has to be Pakistan. Pakistanis all over the world often face the dilemma of explaining what their culture really entails due to years of news-media exaggeration and agenda setting (Gulwani, 2022). Due to Islamic and tribal influences, non-urban regions of Pakistan have varying levels of gender segregation, while big cities too have conservative expectations in terms of interactions between men and women. Regardless of that, the people of Pakistan are helpful, friendly, approachable and humble.

As the role model, *Pakistani Girl* is shown to decide utilizing her gifts to help people in a form of superhero. She

helped preventing the airplane accident, and even showing her compassion by gently guiding the passengers *safely* to the outside. She also didn't quickly switch to violence when confronting the burglars, but rather calling the authorities, and then proceed to catch them together. Her value in heroism puts her in Citizen Hero.

q) *Captain Barbell* (2007) from Philippines



*Figure 4.158. Captain barbell holds the bridge up to let the bus passengers run to safety.*

*Captain Barbell* asks the bus driver the condition of the passengers because he knows the evil *plan* of his enemy who wants to destroy the bridge that the bus passes. When the bus drivers did not know the passengers condition, he immediately flies and holds the already collapsed bridge so that all passengers could be saved. He is aware that the enemy who destroyed the bridge is nearby, but he prioritizes the safety of the passengers. He has high morality and because of his effort lifting up the broken bridge, all the passengers were saved. Captain Barbell managed to protect his community. For that reason, *Captain Barbell* is Citizen Hero.

r) *Extranghero* (1997) from Philippines

*Extranghero* has been recognized by the public as the protector of the earth for his services. This can be seen by the people who are willing to give up their time to meet *Extranghero* and cheer for him. Previously, one of the reporters called him Extranghero in the previous incident because he was being an "extra" in the incident. Keeping that in mind, Extranghero wittily tries to be extra by making funny faces in front of the camera. He tries to connect with the citizens and not only focusing in defeating the enemies. On this basis, Extranghero is a Citizen Hero.

s) *Quantum Vigilante* (2017) in *Captain Flamingo* from Philippines

*Quantum Vigilante* is a superhero idolized by not only Milo, but also the whole country. It is because of his services that *Quantum Vigilante* has done during his time of heroism that will continue to grow. At the beginning of the *episode*, when Milo is annoyed that he can't get his favorite comic because he lost to the older kids, *Quantum Vigilante* appears in Milo's imagination. *Quantum Vigilante* didn't laugh at Milo's concern since he was a child, but instead, he mentions that he was the youngest in his class. He gives advice to Milo to become a superhero to solve his problems like *Quantum Vigilante* did

before. With his power, he is able to protect the community and the people he cares. For that reason, *Quantum Vigilante* is a Citizen Hero.

t) Supergee (1987) from Philippines

From *Supergee's* yellow cape, her positive nature can be seen. However, yellow also has *negative* meanings such as irrationality (Wright, 2010). Although *Supergee's* plan ended up being a success, under normal circumstances, one individual against many people was a reckless plan that had a high potential for failure. But she still does it because she is someone who is willing to sacrifice to help those around her at the cost of herself.

This is shown from *Supergee* who did not tell the police about the serious condition of her injuries. She'd rather excuse herself and take care of it alone instead of burdening the police. She said in *Pocketkomiks: Supergee II (1987)*, "If only I could follow. But I am hurt. Stay safe!" (p.34).



Figure 4.159. *Supergee* rides her motorcycle while thinking that police duty is to take care the bad guy.

Moreover, *Supergee* realizes that she duty as a superhero

doesn't mean she can use violence around her enemies. Rather, she believes that a superhero is *someone* who helps hand over the criminal to the police who will then be dealt with legally. She said, “*I will rest first. I know this wound is serious. It is up to all the police agencies to eliminate the bad guys.*” (p.34). For all these reasons, *Supergee* is a Citizen Hero.

u) *Victor Magtanggol* (2020) from Philippines

Even though Victor was afraid to fight against the gods, he braves himself in the end to protect people dear to him even if it meant sacrificing himself. By using Mjölfnir, he had protected the earth from gods who wanted to bring destruction to his world. For that reasons, Victor is a Citizen Hero.

v) *Somtel Man* (2016) from Somalia

*Somtel Man's* popularity among the Somalis shows that he has won their hearts by helping them in their time of need. Even when he was in the middle of work, he *didn't* hesitate to leave when he got a call that someone needed his strength. For that reason, *Somtel Man* is a Citizen Hero.

w) *Supermen* (1979) from Turkey

Turkey (officially the Republic of Turkey) is a large country situated on the crossroads between Europe and Asia. Its geographic position between these continents has exposed Turkish society to both Eastern and Western influences – from

the Eastern Mediterranean and Eastern Europe to Central Asia and the Caucasus. As a result, the culture hosts unique blends of both traditional and modern conventions as well as religious and secular practices. Indeed, Turks continue to negotiate their identity as some of the most secular people in the Islamic world.

It is important to note that cultural practices, social attitudes and lifestyles vary significantly across the country. There are substantial differences between localities, regions, socioeconomic status, ethnicities and educational levels. Nevertheless, Turks are generally united by a strong national identity. They also share certain core cultural values, such as a sense of honour, hospitality and neighbourliness (Evason, 2019). *Supermen's* nature is in harmony with these Turkish cultural values.



*Figure 4.160. Supermen holds the train from crashing.*

*Supermen* is a character who *has* a high sense of justice. Thus, *Supermen* also follows that personality by showing that not only does he defeat enemies who disturb public order, he



also protects the safety of the residents by trying to stop a train that is about to clash. The value that *Supermen* shows as a superhero, despite plagiarize it through Superman, is in line with the culture taught in Turkey. For those reasons, *Supermen* is a Citizen Hero.

x) *Captain Zambia* (2020) from Zambia

*Captain Zambia* had earned recognition from Zambian citizens even before he was shown doing any stunt. Instead, the first scene of the comic immediately *shows* him preparing for a serious fight with his clone that threatens the earth. This is because the clone of *Captain Zambia* possesses all of *Captain Zambia* ability and power, but doesn't have basic human attributes including integrity, compassion, and love for fellow man. For that reason, that clone had to be exterminated or it would bring calamity to the world. In the end, *Captain Zambia* was able to defeat his clone after a long battle. He succeeds in protecting the country and the people in that he loves. In conclusion, *Captain Zambia* is a Citizen Hero.

y) *Captain Z* (2016) from Zimbabwe

When *Captain Z* is surrounded by enemies, he doesn't run away and tries to defeat them all *instead*. He doesn't want to involve innocent people in a fight that's only after him. In the end, *Captain Z* is able to defeat all of his opponents. The

townspeople who knew that call him and applaud his service in protecting the peace of the city. From that explanation, *Captain Z* is someone who has a selfless personality and cares about his community. Thus, *Captain Z* is a Citizen Hero.

## 2) Rogue Heroes

The Eastern has 23 superheroes which value makes them part as Rogue Heroes, they are: *Captain Kathal*; *Qahera*; *Dariya diil*; *Superman*; *Golden Bat*; *Grape Juice*; *Gran Torino*; *Atomic Samurai*; *Flashy Flash*; *Saitama*; *KazakhMan*; *Papa Zola*; *Batmon*; *Eru*; *Bat Man*; *Pakistan Man*; *Atom Man*; *Captain Flamingo*; *Fast Fry*; *HDTV Guy*; *SMRT Man*; *Steam Marinade*; *Super-Tunisian*; and *Captain Mfombi*.

### a) *Captain Kathal* (2019) from Bangladesh

*Captain Kathal* doesn't show any respect towards his enemy. He calls the bank robber as punk, and gives a rude gesture by pointing his finger at him. In many culture, pointing at someone is considered rude because it's associated with blame allocation (Jarret, 2018). *Captain Kathal* doesn't even consider the possibility that the bank robber may be in panic state and switch to fight mechanism in form of anger. The bank robber may be doing a bad thing, but treating a criminal based on one own judgment beyond legal consideration is a vigilante activity, in which is a form of Rogue Hero.

b) *Qahera* (2013) from Egypt

At first, *Qahera* may appear as a superhero who fights inequality, specifically about misogyny; white feminism; and Islamophobia. However, as *Qahera* is created as a way to show that women who wear hijab can be physically strong (Demrdash, 2013), it results in several problems. As the creator chooses superhero as the base of *Qahera* character, *Qahera* automatically has superior physical ability compared to regular women. This creates a prejudice that a woman, especially a woman in a *hijab*, can only fight if they have superhuman strength. The idea that women can fight the things that hurt them in *society* by using their intelligence and the things around them for their advantage despite having inferior strength becomes non-existent due to sheer violence and brute strength that *Qahera* displayed to solve the problems in the web comic.

A hero is meant to protect the weak and fight crime. However, it doesn't mean unnecessary and endless violence for the enemy. The men may say something wrong according to her belief, but that doesn't give her the right to immediately attack them. The idea of trying to talk and settle it peacefully seemed to be non-existent as she quickly judges that such topics can't be *handled* with anything but violence. *Qahera*

may succeeds in appearing as strong *hijabi* character, but she failed her duty as superhero and role-model for the woman, especially woman in Egypt. This puts her as Rogue Hero.

c) Superman in *Dariya Diil* (1998) from India

As the cape is only being used as a way to manifest Kavi and Radhi imagination, Kavi isn't really a superhero who can save citizens using his superpower. Furthermore, Radhi proclaimed that Superman is hers, implying *he* will only use Superman identity with her. That is to protect her. And with others, he *will* save them with his normal identity. Consequently, this puts Kavi as Rogue Hero.

d) *Golden Bat* (1967) from Japan

*Golden Bat* rarely appears on the series. This can be seen as the writer wish not to end the conflict too quickly since *Golden Bat* is an omnipotent sorcerer who is capable of ending the enemies quickly, but can also be a *testament* to *Golden Bat's* value as superhero who only come to help when someone in needs calling him. When *Golden Bat* fights his enemies, he also didn't immediately end the fight. This is a possibility of another case where the writer didn't end the fight despite *Golden Bat* is capable of doing so in fear that it'll make the series less enjoyable to watch. However, it can also be interpreted as *Golden Bat* takes amusement in his fight, as he

often used various spells to prolong the battle and even laughing. Furthermore, the tone of his laugh is an evil laughter applied which is often used by villain with *mwahahaha* can be heard from his Figure. From that explanation, *Golden Bat* is a Citizen Hero.

e) *Grape Juice* (2016) in *My Hero Academia* from Japan

In Japan, the decision to help a stranger depends heavily on what the situation dictates. To avoid the embarrassment of appearing meddlesome, the Japanese are less likely to intervene when the need of help is ambiguous, rather than clear. Further research shows that people who pursue compassionate goals to support others' well-being are more likely to help, whereas those who pursue the goals to avoid projecting a negative image of the self are less likely to help (Niiya, 2020).

*Grape Juice* values himself before others in the face of adversity. It can be seen from *My Hero Academia* S1 (2016) when he said, "I told you, didn't I!? Let's just wait quietly to be rescued. My quirk isn't suited towards combat at all!" (18:47 – 18:53). He would rather waiting for help rather *than* sacrificing himself to help others. He also doesn't hold confidence over his power and uses it as an excuse to stay silent. He believes it's better to be quiet rather than fighting with an ability that doesn't suit combat. Even when *Grape*

*Juice* decides to help in the end, it's because he doesn't want to lose to the main character, instead of wanting to save others. Thus, *Grape Juice* is a Rogue Hero.

f) Gran Torino (2017) in *My Hero Academia* from Japan

*Gran Torino* isn't well-suited as superhero job. In *My Hero Academia* S2 (2017), he said, "Damn, I ended up splitting the road. My control's rusty, it's been so long." (10:57). Then, Endeavor expressed that he's *impressed* an old man can do such feat. Due to his retirement, he failed to control his power when defeating the enemies.

Furthermore, even as a teacher, *Gran Torino* doesn't fully commit to it. It can be seen from *All Might*, *Gran Torino*'s student, statement on how *Gran Torino* only taught for one year despite not violating any rules (17:16). Moreover, his way of teaching relies on direct fight, an unorthodox way. Thus, *Gran Torino* is someone who put individual freedom first and values his own belief. Thus, *Gran Torino* is a Rogue Hero.

g) Atomic Samurai (2016) in *One-Punch Man* from Japan

From his name alone, *Atomic Samurai* is a man who value his Japanese ideology. This is also evident on his appearance, by wearing *haori*, a traditional *Japanese* clothes, and tying his hair in traditional style usually used by samurai. His appearance and technique is possible to be a resemblance on

one of the interpretations of a Japanese samurai, Sasaki Kojiro, where he also wear long dark-red capes. However, *Atomic Samurai*'s character and technique are different with Sasaki. Regardless, a samurai isn't always a hero.

Instead of trying to rescue his disciple to safe place and ensure that there isn't any *injured* citizens near the enemy, *Atomic Samurai* only focused on recklessly *attacking* Malzagard despite knowing he has allies. Groeholm (2010) said that the negative trait of red is defiance and aggression. Thus, he uses his cape as a representation of his character as Rogue Hero.

h) *Flashy Flash* (2019) in *One-Punch Man* from Japan

In the official issue of Hero Bulletin (2017), *Flashy Flash* is mentioned to have the *lowest justice* rating out of all the S-Class heroes, and it is evident based on how he mercilessly slashed his opponent without even seeing them. He employs an individual freedom value which is part of Rogue Hero.

i) Saitama (2016) in *One-Punch Man* from Japan

ONE said in the interview (2012) that the coolness of a hero comes from the spirit and not their looks, thus creating the simple-looking *character* of *Saitama*. The dialogue carries the simplicity of his unconventional motivation as hero, a hobby, but he still acknowledges the duty of the hero. Thus, he

belongs to Rogue Hero.

j) *KazakhMan* (2021) from Kazakhstan

Batyr, the main character who is later going to be *KazakhMan*, is a Kazakh teenager who has tendency to help people with his power. Despite the warning of his friends that he might get caught and going to be used as guinea pig, Batyr still runs after people in need. In *KazakhMan* (2021), when he was a child, his parents who were aware of Batyr power didn't support him, but instead pressuring him to get a decent job and stop playing something that doesn't get money. Batyr is mad, but instead of throwing profanity, he declared to his parents that he will become superhero respected by everyone without their help (p.4).

Thus, while Batyr has altruistic tendency, his motive of becoming superhero also mixed with desire to be recognized. Furthermore, in regard of his daily activity, Batyr often appears lazy and late to come in *appointed* time. While it's normal for teenager due to surging hormones (Illinois, 2005), but since the creator has stated that *KazakhMan* needs to have some negative *characteristics*, the lazy personality is meant as something that superhero doesn't have. Furthermore, when being confronted with his scientist neighbour who offered to help him, Bartyr firmly refuses and only agreed when the



scientist deceived him to make an oath. Thus, *KazakhMan* is meant to be Rogue Hero who value his freedom.

k) Papa Zola (2016) in *BoBoiBoy* from Malaysia

*Papa Zola's* trademark is a blatant proclamation of justice extremist because instead of using upholder or defender of justice, *Papa Zola* used lover. He said it together with Gopal in *BoBoiBoy English Season 1 Episode 8* (2016), "Enemy of evil! Lover of justice!" (1:57).

In the *BoBoiBoy* series, since *Papa Zola* is only capable of speaking justice and doesn't have any superpower to support the sentence, he resorted in applying for job in order to survive in real life world. This can be seen as a jab to *Superman* that without his ability, he won't be regarded anymore. However, this can also be interpreted that just like with power comes responsibility, that one needs a power if they want to change their environment condition. Something that superhero often do. As *Papa Zola* is incapable of protecting the community in his place due to lack of superpower, this puts *Papa Zola* as Rogue Hero.

l) *Batmon* in *BATMoN vs MAJURo* (2017) from Marshall Islands

Citizen Hero are superheroes who have 3 characteristics: they have exceptional ability, they have high moral compass,

and they protect the community or culture they are in. *Batmon* only possess the high morality compass which is not enough. Instead of trying to rescue people in his city, *Batmon* runs to Marshall Island to catch the Catwoman without clear motive. *Batmon* also doesn't have tool unlike *Batman* that will cover up his lack of superpower showing his lack of prepare to face the enemy. Thus, *Batmon* is Rogue Hero.

m) *Eru* (2014) from Niger

*Eru* lacks of morality. In *Eru* issue 2 (2014), he treats the criminals as joke. He mockingly said to release the girl, but still adding maybe when he said he's not going to laugh when he attacks them. Whether the *criminals* give up or not, both situation is deemed as entertainment for *Eru* (p.5).

Furthermore, when *Eru* encounters a blind girl who's being cornered, he feels nothing with her pain and doesn't see the significance of helping another person. He said, "I watch from afar. Apathy in my eyes. She's blind. She's scared. Ironically I'm blind to her pain. Her fears, I can't see the reason to act. I am supposed to be a hero" (p.18). *Eru* is aware that makes him a failure as superhero, yet he still ends up helping the blind girl after watching her for *several* minutes.

High moral compass is an important trait for superhero which *Eru* failed to follow. Furhtermore, as the representative

of Niger, he also fails to uphold Niger belief which is part of its culture which is to not touch black magic as it's forbidden in Islam. In summary, as *Eru* not abiding both of superhero important trait and Niger culture, this puts him as Rogue Hero.

n) *Bat Man* (2016) from Nigeria

Nigerian culture, specifically Nigerian art, traditionally served a social or religious purpose and did not exist for the sake of art per se. With increasing modernization, however, Nigerian art is becoming less oriented to a particular purpose. In some cases, Nigerians have abandoned whole forms of art because they no longer served a purpose (Babajuma, 1975). This art form abandonment can be seen from *Bat Man* creation.

Citizen Hero's act shouldn't be driven by vengeance because it taints justice. This is in contrast to the emergence of *Bat Man* who appears to take revenge on the village for the unfair treatment he has received. Furthermore, at the end of the story, *Bat Man* didn't get any tribulation with his action despite it being an unfair one where *Bat Man* returns bullying with mass murder. Thus, the lack of proper motivation upon *Bat Man* appearance puts him as Rogue Hero.

o) *Pakistan Man* (2011) from Pakistan

Pakistan is a multi-ethnic country located on the western border of India and the eastern borders of Iran and Afghanistan.

The land the country occupies has a rich history of conquest and migration, which has contributed to Pakistan's diversity. As such, norms and values vary significantly across the country, and the regions and provinces are quite distinguished from one another. Among the rich ethno-linguistic diversity of the country, there are overarching values common to all Pakistanis. For example, much behaviour is noticeably influenced by people's perceptions of pride, honour and shame (Evason et al., 2016).

A person's honour, or *izzat*, is affected by their personal actions as well as the behaviour of those they are associated with (i.e. their family, community or any group they belong to). Therefore, if an individual does something dishonourable, their origins may be implicated as the cause. In this way, there is a cultural pressure for individuals to protect their personal reputation and the image of those around them. However, this isn't the case for *Pakistan Man* as superhero.

In figure 4.161 below, *Pakistan Man* grabbed the corrupt politician's collar without hesitation even though it could ruin his *izzat* and drag down his family as a family that settles everything in a rough way.



Figure 4.161. Pakistan Man threatens the corrupt politician.

Evenmore, Pakistan is also known as an Islamic Republic, so even though the country condemn corruption in the judiciary system and call for justice to reign supreme in all circumstances because it's against *Qur'an* and *Sunnah*, enforcement of justice must be carried out in accordance with existing legal provisions. In figure 4.161, Pakistan Man is seen dealing with corrupt politicians with violence, a method contrary to Islam which seeks to prevent corruption with justice. Because what Pakistan Man is doing is against Pakistani culture and superhero values that don't solely solve problems with violence, Pakistan Man is a Rogue Hero.

p) *Atom Man* (1986) from Philippines

While *Atom Man* is shown to have superpower ability, he doesn't exactly treat superhero job seriously. When the enemies attack him, he didn't take them seriously and looked relaxed. The narrator said in *Super-ACTION Pocketcomic* (1986) that, "He no longer needs a *weapon* because he is immune to knives and any bullets." (p.14). It was

understandable since he had just acquired his ability so he still couldn't fully adapt. However, the *Super-ACTION Pocketkomiks (1986)* comic only lets the creator of *Atom Man* to write 8 pages of the comic since it's for a drawing contest, and *Atom Man* is not shown using his serious hero powers until the end. For that reasons, *Atom Man* is a Rogue Hero.

q) *Captain Flamingo (2017)* from Philippines

Music, arts, and literature play a big role in the Philippine culture and arts. When it comes to music, they use materials, usually raw, to create sound. This is just one of the many examples of indigenous practices in the Philippines. Filipinos are also fond of folklore, which was influenced by the early church and Spanish literature. Myths are very famous in the Philippines culture, especially in the provinces (Fernando, 2021).

When it comes to literature, Filipinos tend to talk about their country. For instance, Dr. Jose Rizal, the Philippines national hero, is famous for his literature and novels about Philippine independence. José Rizal is considered as the most revered figures in Philippine history due to his political writings that inspired the Philippine revolution and ultimately led to his execution by the Spanish colonizers (Ravin, 2001). However, *Captain Flamingo* and his capes do not reflect the same

nationality spirit.

The nationality spirit are based on what is considered important in Philippine culture. It includes the family, *Bayanihan* spirit, religion, Philippine folk arts, and more. *Bayanihan* is a Filipino custom derived from the Tagalog word *bayan* for nation, town or community. *Bayanihan* literally means *being in a bayan* and it refers to a fundamental aspect of Filipino culture: working together as a community to achieve a common goal.

However, as seen in the figure 4.158 below, *Captain Flamingo* insists on trying to save other people on his own even though there are other people by his side who can help him.



Figure 4.162. *Captain Flamingo* uses loudspeaker.

He used his own method which he believed to be correct without asking his friend beside him who was as worried as *Captain Flamingo* about the safety of the victim currently hold hostage. Thus, *Captain Flamingo* does not apply the *Bayanihan* spirit, which is crucial for Philippine culture, but individualism which believes that one's own decisions are more important than working with others to achieve the

desired goals.

Furthermore, although *Captain Flamingo* has a high sense of moral justice, he doesn't have any superpowers. This can be seen in figure 4... above, where *Captain Flamingo* has to use a loudspeaker while trying to talk to the *Warrior Monkey* who kidnapped his friend. One of the requirements of Citizen Heroes are for them to be exceptionally gifted in some way. This requirement is necessary so the superheroes are able to perform their duties safely because they have the necessary power. While *Captain Flamingo* may use clever methods to defeat the enemies, it's not on the level of being able to represent the community and culture.

Thus, as *Captain Flamingo* failed to follow the Philippine culture and also the requirements as a Citizen Hero, *Captain Flamingo* is a Rogue Hero.

r) *Fast Fry* (1998) from Singapore

Singapore served as a central point of trade between the East and West in the 19th century, coming under British colonial rule in 1826 until 1963 (Ahmad, 2019). During their 75-year rule (1867-1942), the British maintained and emphasised racial divides among the three biggest ethnic groups – Chinese, Malays and Indians – for political reasons. Subsequent Singaporean governments tried to dissipate these



attitudes in the hope of creating a truly multiracial society. However, Singaporean culture is heavily influenced by Chinese values and one's ethnicity is a strong social identifier.

Singaporeans often attribute social behaviour and characteristics (that extend beyond religious or cultural customs) to people's race as well. Despite being socially organised to a degree by ethnicity, Singaporeans don't consider entitlement to be inheritable through family or ethnicity. They like to think of their culture as 'meritocratic' where people aren't privileged over others due to their background. This being said, Singaporean culture is still hierarchical.

Interactions between people are tiered as a result of Chinese influences. The Confucian way of thinking puts emphasis on the importance of healthy human interactions by promoting the idea that relationships between people should be unequal with defined hierarchical roles (e.g. ruler and subject, husband and wife, father and son). When this natural inequality is accepted and respected, it becomes easier to maintain harmonious, stable relations among individuals and, therefore, in society as a whole. Everyone has a role to fill and for superiors, that role is to protect and be compassionate to those subordinate to them (Atlas, 2015).

*Fast Fry* doesn't have a wish to use his power to aid others because of his home sick, and even if he did, he can't help others when there's criminal attack or disaster that attacked the city. However, that is no reason for him not to try to save others with his strength. Because as a superhero, his strength is a form of right that he gets to fulfill his obligation to save people who need help.

However, even if he tried to rescue people by giving them a good chicken wing, this role can easily be filled by chefs who are ordinary humans without super powers. Thus, *Fast Fry* can be concluded as failing to follow Singaporean culture which requires its residents to fulfill their role in society. As *Fast Fry* failed to fulfill both his obligations as a superhero and is not an individual who represents Singapore's cultural values, *Fast Fry* is a Rogue Hero.

s) *HDTV Guy* (2008) from Singapore

*HDTV Guy*'s abilities cannot be used in combat or protecting people in his community. In addition, *HDTV Guy* also values his freedom by singing rap on a building in the middle of the night. He is indeed able to save other people's tasks in handling internal system integration such as HRFIS, PMP to iTrax. However, he does not carry out this ability with humble heart but boasts about it through the rap songs he sings.

For these reasons, HDTV Guy is a Rogue Hero.

t) *SMRT Man* (2007) from Singapore

*SMRT Man* is not only assigned to teach passengers about appropriate etiquette when boarding the SMRT, but he is also tasked with thanking commuters for taking public transport. *SMRT Man* is treated like a civil servant who must always be ready to provide services rather than a superhero who saves people in need. This is also supported by the fact that *SMRT Man's* job is the only power that he has. Thus, he had no other power to protect the passengers if something ever happened. However, this can *also* be seen as a sign that *SMRT Man's* strength is loyalty in carrying out his duties. He always thanked the passengers and explained the same etiquette over and over without complaining. For those reasons, *SMRT Man* is a Rogue Hero.

u) *Steam Marinade* (1998) from Singapore

Instead of being the one who protect the weak, *Steam Marinade* is closer to someone that needed to be protected. He's being bullied which cause him depressed. Therefore, the idea of him using his power to protect others from a dangerous situation isn't possible. He may protect others, but only those who seek chicken and come to him, not the bullied. This puts him as Rogue Hero.

v) *Super-Tunisian* (2011) from Tunisia

*Super-Tunisian* is not a superhero who represents the culture of her country, but a superhero who puts forward individual freedom by criticizing the *Tunisian* leader. Additionally, *Super-Tunisian* does not have any exceptional abilities that can support her in the battle of protest. For those reasons, *Super-Tunisian* is a Rogue Hero.

w) *Captain Mfombi* (2021) from Zimbabwe

Zimbabwe is a country in southern Africa, bordering South Africa, Mozambique, Zambia and Botswana. It is mostly populated by the Shona people, the majority of whom are Christian. However, the country also has a great diversity of languages, communities, beliefs and customs. The dominant culture of *Zimbabwe* has significantly changed from its traditional form under the influence of British colonisation, technology and contemporary social pressures (Evason, 2017).

While some Zimbabweans in rural areas continue to practise and maintain traditional customs and beliefs, they represent a relatively small segment of the population. Today, for many *Zimbabweans* the value of the British education system, Christianity and economic prosperity has taken priority over certain cultural practices. This being said, social etiquette and identity are still deeply informed by the

traditional social structures and conventions of tribal groups.

One of the existing social ethics is that people should first address elders and those of a higher status, using their title, surname, and formal pronouns. Furthermore, it is considered rude to talk back to an elder or challenge their opinion, even if they are incorrect. This is the social ethic that *Captain Mfombi* violated.



Figure 4.163. *Captain Mfombi threatens the landlord.*

As seen from figure 4.163 above, *Captain Mfombi* uses his powers to drag the landlord to a secluded place and threatens him to give him the rent he keeps increasing. This behavior, although *Captain Mfombi* did it out of his wife's order, it is going against the Zimbabwe culture. Zimbabweans are often observed as being very warm, welcoming and engaging. They are also quite formal and non-confrontational. The fact that *Captain Mfombi* didn't do that puts him as *hanna tsika*, meaning someone who does not act according to the Zimbabwean code of politeness and social appropriateness.

*Captain Mfombi* that has conflicting personality with Zimbabwe culture is in accordance with his origin as superhero from the western world, the place of white people. This is

because native Zimbabweans often think that *varungu* (white people) do not have *hunhu*, or social rules in Zimbabwe. In this case, the English-speaking superhero that comes from the Western world doesn't give the same amount of reverence and respect to people based on their age and status.

Furthermore, *Captain Mfombi* also does not use his powers to help those around him, but puts his individual wish first. This can be seen from *Captain Mfombi* who uses his ability to shop faster for his wife. This shows the lack of altruistic personality expected from Citizen Hero. Thus, as *Captain Mfombi* failed to represent the Zimbabwe Culture and he has lack of Citizen Hero morale, *Captain Mfombi's* action indicates that he is a Rogue Hero.

## **b. Western**

### **1) Citizen Heroes**

The Western has 33 superheroes which has values that makes them part as Citizen Heroes, they are: *Kismet; Sonoman; Captain Invincible; Captain 7; Dishman; Nelvana; Jetcat; Super Shamou; Polka-Dot Pirate; Lavanderman; Perak; Dukse Drengen; La Boeinquena; Captain Escudo; Junior; Superdupont; Captain Berlin; Atoman; Goldface; Rat-Man; Superjhemp; El Bulbo; El Dorado; SuperLopez; Supersonic Man; Banana Man; Buraaq; Supergirl; Superman; Captain Underpants; Doctor Strange; Sentry; and Miss*

*America.*

a) *Kismet* (1994) from Algeria

In the *Bomber Comics #1*, *Kismet* is immediately accepted by the Czech Underground as an ally to their cause, defeating the Nazis, no questions asked. Likewise, *Kismet* is well known to the Nazis as a terrifying opponent; even the forces of Hell identify him as being their adversary.

1994 is known as the Golden Age of American superhero, and a time where even Batman or Superman from DC Comic let criminals fall to their deaths, *Kismet* never takes an opponents' life. The blood is on the hands of the Czech Underground for the assassination of a Nazi official, not *Kismet's* for providing a distraction. The death of a Nazi pilot is only *Kismet's* responsibility in that he was unable to prevent the plane from being shot down. If he has the ability to see the immediate future, *Kismet* challenges himself to avoid adding to the body count; to never be the aggressor or an instrument of punishment. In conclusion, *Kismet* is a Citizen Hero.

b) *Sónoman* (1966) from Argentina

Although *Sónoman* has unusual power that usually isn't suited for combat, he still tries to use them to help those in need. According to Commisceo Global Consulting Ltd. (2020), Argentina has a relationship-driven culture, so it is

important to build networks and use them. Therefore, what *Sónoman* does is in line with representing the community he protects. Therefore, *Sónoman* is a Citizen Hero.

c) *Captain Invincible* (1983) from Australia

Thirty years later after *Captain Invincible* left, his old nemesis, the super-villain Mr. Midnight, re-emerges and steals a secret government super-weapon: the hypno-ray. The US government asks *Captain Invincible* to return, and *Captain Invincible* accepts it. Even though the country has thrown him away once, he's still willing to help the citizens in the US because it's his duty. His selfless personality who wants to return to protect the country is proof that *Captain Invincible* is a Citizen Hero.

d) *Capitao 7* (1959) from Brazil

*Capitao 7* is not solely protecting the earth just by looking for enemies that threaten the earth. He also saves people who will be affected by disasters and minor accidents with his superpowers. This is in line with the Brazilian culture which is friendly even to foreigners and does not mind helping them (Lipson, 2005). For that reason, *Capitao 7* is included in Citizen Hero.

e) *Dishman* (1985) from Canada

When *Dishman* realized his power, he didn't think about



using it for his own personal gain, instead he immediately thought of using it to help others. He thinks the concept that with great power comes great responsibility. However, due to his unusual ability which can't be used in battle, he was laughed at by those around him a lot. *Dishman* doesn't give up because of the laughs. He keeps trying to find those who need his help even after his wife also leaves *Dishman* thinking he has gone mad. There is one time in *Dishman* (1985) when a homeless man comes to him to ask a money, and when *Dishman* gives him, the homeless man starts praising him a lot. *Dishman* doesn't like it and said, "If you need help, if I can help, I will. It's that simple. So a simple "thanks" is plenty. I'm not a "sir". I'm your friend." (Issue 11, p.8). All of this shows *Dishman's* dedication to fulfill his duty as a superhero by protecting his community is proof that *Dishman* is a Citizen Hero.

f) *Nelvana* (1941) from Canada

*Nelvana* uses her magic power to answer the Eskimo chief's request for help. She did not even hesitate to turn his own brother into a dog to help them. It shows determination of superhero to protect her community. Thus, *Nelvana* is a Citizen Hero.

g) *Jetcat* (1998) from Canada

*Jetcat* doesn't want people to know her true identity. However, once her best friend found out about it, *Jetcat* was not angry, but tried to convince him not to reveal her identity. She is even willing to be ordered around to buy food and buy comics in faraway places to convince him. *Jetcat* could've force Tod to shut up with her superpower, but due to *Jetcat's* non-manipulative and selfless personality, she doesn't do that. Evenmore, even when she faced his enemy Bela Kiss, she only tried to fight so that Bela Kiss couldn't disturb her city anymore. She doesn't inflict unnecessary violence. Because of her attitude that tries to protect his city fairly, *Jetcat* is a Citizen Hero.

h) *Super Shamou* (1980) from Canada

*Super Shamou* fulfills his promise to the spirit to provide peace and justice to the people of the Arctic. With his strength, he instantly brought 3 small children out of the ruins. Not only rescuing such individuals, he also teaches them the realities of life in the North so they can survive next time. He doesn't not only think of a momentary goal to get rid of the enemy who disturbed Canada's peace, but also thought of the fate of the children who would become the foundation of Canada's future. In conclusion, *Super Shamou* is a Citizen Hero.

i) *The Polka-Dot Pirate* (1940) from Canada

According to Oxford, pirate is a person on a ship who attacks other ships at sea in order to steal from them. In *Polka-Dot Pirate's* case, she doesn't literally steal from the enemies and she's not on the sea either. Thus, the pirate may refer to her who suddenly attack the criminals to steal their freedom. Their freedom are being stolen because she deems it unworthy for them. However, that doesn't mean she stole it violently. The Polka-Dot Pirate only stops the enemy's action by kicking them, even though she could have dealt a more fatal attack than that. This was because she only wanted to protect the peace of Queen City as a superhero, not become a ruler who arbitrarily committed crimes. For these reason, the Polka-Dot Pirate is a Citizen Hero.

j) *Lavanderman* (2008) from Croatia



Figure 4.164. *Lavanderman* defeats an octopus monster.

The enemies that *Lavanderman* faces come from a local myth in his area, the city of Jelsa which is located on the island of Hvar in the Adriatic Sea. These local myths include octopus,

mosquitoes, and so on. Even though *Lavanderman* has had the taboo not to leave his island ever since he got his powers, he doesn't mind it because in summer the island of Hvar will be full of tourists. *Lavanderman* is proud that he is able to protect his city with his strength as seen from Figure 4.150. *Lavanderman* who is willing to sacrifice and is willing to help the townspeople makes him a Citizen Hero.

k) *Pérák* (2003) from Czech Republic

*Pérák* is a symbol of Czech resistance against Nazi Germany. According to urban legend, he continues to fight Nazi soldiers while protecting the Czechs. Thus, *Pérák* becomes an important part of Czech wartime culture. However, although *Pérák* no longer does any activity after the end of the war, *Pérák's* urban legend has evolved ever since from a superhero of gossip stories into part of Czech popular culture. This is because his services in Czechia's most difficult times are remembered by the Czech population. For that reasons, *Pérák* is a Citizen Hero.

l) *Dukse Drengen* (1989) from Denmark

In Danish culture, values and morals are important within the community. Furthermore, they help develop the community and keep things organized across many aspects of life. In fact, the Danish community is known for solidarity,

cooperation and respecting diversity (Habi, 2022). The nature of the *Dukse Drengen* goes hand in hand with this aspect of Danish culture.



*Figure 4.165. Dukse Drengen is published on the local newspaper.*

*Dukse Drengen* is not looking for fame. From Figure 4.165 above, it can be seen that he drives his vehicle without caring even though the newspaper is talking about him. He doesn't choose to interview or ask in return for those he helps, *Dukse Drengen* just wants to help those in need.



*Figure 4.166. Dukse Drengen gives salute to the police.*

This can also be seen in the figure 4.166 where *Dukse Drengen* does not mind paying respect to the police. He gave the robber to the policeman because he felt it was his duty as a superhero as well as a resident of Denmark to report the crime to the police for a fair trial. For those reasons, *Dukse Drengen*

is a Citizen Hero.

m) *La Borinquena* (2016) from Dominica



Figure 4.167. *La Borinquena* guides the turtles into the sea.

As seen from Figure 4.167, *La Borinquena* is delivering turtles to the sea. Because of her superpower that comes from nature, she considers that everything that comes from Puerto Rico is something that must be protected, including the animals. *La Borinquena* helps and protects its community, namely Puerto Rico, making her a Citizen Hero.

n) *Captain Escudo* (2018) from Ecuador

*Capitan Escudo* uses his powers to fight *Corruptus*, the greatest criminal in Ecuador. He is also a representative of Ecuador because of his costumes and cape based on the Ecuadorian flag. From that reasons, *Capitan Escudo* is a Citizen Hero.

o) *Junior* (1960) from France

Even though Marzia doesn't have superpowers, Junior still respects her by protecting her when she flies. For these reasons, Junior is a Citizen Hero.

p) *Superdupont* (2015) from France

Despite *Superdupont*'s casual attitude, he treats the Aviator with respect. He's calling the Aviator as the French pride, putting the officer on the same spot as him. *Superdupont* also makes sure to place his baby on his shoulder, a safe place although his baby has superpower like him. He also not angry with his son for wandering around the sky when he's not looking, but just taking him to ensure his safety and as not to trouble the aviator anymore. It shows the capability of *Superdupont* solving problem with peace. This puts *Superdupont* as Citizen Hero.

q) *Captain Berlin* (1982) from Germany



Figure 4.168. *Captain Berlin* leaves his enemy after he died (1982)

*Captain Berlin* did not resort to excessive violence. When his opponent has lost, he would leave it. However, this did not mean he was careless. When it turned out that the opponent was only pretending to be unconscious and got up again, *Captain Berlin* swiftly hits him back again. Furthermore, he went to the group of robbers because there is a woman who is being threatened. He wanted to save the hostage who is an

innocent civilian. Thus, even though *Captain Berlin* doesn't have superpower, he has proven himself to protect the people in his city and doesn't do unnecessary violence befitting that of villain. In conclusion, *Captain Berlin* is a Citizen Hero.

r) *Atoman* (1946) from Italy

When *Atoman* realized his power, he immediately thought of using it for the sake of others. He said in *Atoman* (1946),

No! Atomic power cannot belong to one man, or group of men, or even one nation! It belongs to the whole world! My own power must be used to help all people, regardless of race or creed or nationality! I am strong. Therefore it is my duty to help the weak! (Issue 1, p.14).

He has the concept of justice that his power is there to protect the weak. His altruistic nature is also seen when he uses himself as a shield to protect Zelda. Even though he did that knowing that the bullet wouldn't hurt him, to take that step of self-sacrifice required strong will power. Not only that, although *Atoman* wanted to catch Mr. Twist because of his plan to take advantage of the atomic bomb, he did not hesitate to save Zelda who was in danger of falling. He prioritized protecting the people he cares about rather than having to chase after his enemy which would result in him losing Zelda. For these reasons, *Atoman* is a Citizen Hero.



s) *Goldface* (1967) from Italy



*Figure 4.169. Goldface hides with Pamela.*

*Goldface* is not a superhero who chase after his individual wish to destroy his arch-nemesis, *Cobra*. This can be seen from him who can control his ego and instead choose to protect Pamela from being chased by the *Cobra* gang.



*Figure 4.170. The police which Goldface called catches the criminal gang.*

After *Goldface* manages to get Pamela to safety, he doesn't come back to take down the *Cobra* gang alone, but signals the police to storm the base. This means *Goldface* has the awareness to protect his community with the power he has without overstepping his bounds. For those reasons, *Goldface* is a Citizen Hero.

t) *Rat-man* (2000) from Italy



Figure 4.171. *Rat-Man* protects the citizens.

When *The Buffoon*, *Rat-Man*'s enemy, attacks him, he tries to fight *The Buffoon* while protecting the townspeople. With the rabbit arm he got, he is able to bounce off *The Buffoon*'s bullet attack. He couldn't move from there because the other townspeople had become *The Buffoon*'s hostages. As a result, when the battle is done, the townspeople recognize *Rat-Man* for his sacrifices for them. For those reasons, *Rat-Man* is a Citizen Hero.

u) *Superjhem* (1988) from Luxembourg

As claimed by Commisceo Global (2019), they said that Luxembourg is a small country and many people remain in the same town in which they were raised, therefore creating close extended families. However, although Luxembourgers are friendly and informal with close friends and family, they are often reserved and formal when dealing with outsiders. Although at first glance this seems to make *Superjhem* seem not to follow Luxembourg culture, this can be seen from the other side, *Superjhem* regards Luxembourg residents as his

close friends and family.



Figure 4.172. Superjhem lifts the tractor to help a resident.

This can be seen in figure 4.172, where as Superjhem lifts the tractor, everyone cheers for him. From old people, woman, to young children, everyone in Luxembourg saw *Superjhem* as one of their own. *Superjhem* uses his powers to help the people of Luxembourg. Most of his superhero performances were also shown to parody Luxembourg culture. For those reasons, *Superjhem* is a Citizen Hero.

v) *El Bulbo* (2018) from Mexico



Figure 4.173. El-Bulbo wants to leave his superhero life.

*El Bulbo* is a superhero who dedicated himself to his country to the point of exhaustion. Even when he talks about quitting his superhero life to draw comics, his altruistic self

and character as a superhero eventually makes him come back to save Mexicans. *El Bulbo* who is exhausted shows that superheroes can get tired and need a break to recharge their mental time before they can get back to rescue other people again. For these reasons, *El Bulbo* is a Citizen Hero.

w) *El Dorado* (1985) from Mexico

*El Dorado* is able to choose to succumb to other superheroes in order to save others. It indicates that *El Dorado's* morality is high. Not only that, he also has super powers. He fulfills the three conditions of Citizen Hero, thus *El Dorado* is a Citizen Hero.

x) *Super López* (1973) from Spain

Despite *Super López* similarities with Superman, these two heroes differ in one essential way. Although *Super López* attempts to rescue people as superhero, he is more of an ordinary person than a superhero. That is why his missions and plans to do good always fail somehow. In addition, they tend to fail in the most humane ways, unlike Superman, who always succeeded. However, the fact that *Super López* rescues people to protect his community which is Spain remains. Thus, *Super López* is a Citizen Hero.

y) *Supersonic Man* (1979) from Spain



Figure 4.174. *Supersonic Man* flies near Dr. Gulik space ship.

Although there are not many ordinary citizens know about *Supersonic Man*'s noble purpose, he still tries to save the earth because it is his responsibility. Furthermore, he is also not afraid to fly near Dr. Gulik space ship who can hit and kill him at any time with his ship. This can be seen as *Supersonic Man*'s confidence that he is capable of defeating Dr. Gulik, but this can also be seen as *Supersonic Man* who has a selfless nature to save earthlings he doesn't even know. For these reasons, *Supersonic Man* is a Citizen Hero.

z) *Banana Man* (1983) from United Kingdom

Although *Banana Man* appears ridiculous, his belief as the superhero is at the right place. He values justice, but didn't do it in a savage vigilante way. Furthermore, both the criminals and the citizens have acknowledge him despite he doesn't introduce himself. Thus, this puts *Banana Man* as Citizen Hero.

aa) *Buraaq* (2011) from United States of America

As a character that is meant to be the superhero to represent

an ideal Muslim value, *Buraaq* has to showcase the best quality that an Islamic superhero have. This is can be seen in *Buraaq* (2011) where *Buraaq* handles the situation with peace. Instead of immediately punching the enemy, he just stands there and states that everyone deserves justice, no matter what race or color they have. On the next panel, he only tells the blond man that his pick-up car has arrived and disappear. It's a police car. The blond man, either out of guilt or fear, turns himself in. (Issue 1, p.12). *Buraaq* succeeds settling the problem with peace which showcase his superhero belief as one that stands with absolute justice and compassion. This puts *Buraaq* as *Citizen Hero*.

bb) *Supergirl* (1982) from United States of America

In *Supergirl Issue 1* (1982), the narrator expressed *Supergirl* gratefulness towards the inhabitants of earth,

For it was here that this daughter of the stars found a new home, where she has been taken to the hearts of its people... And it is she who has repaid this kindness over and over again, dedicating her life to the well-being of her adopted world. (p.3)

*Supergirl* feels grateful for being accepted by the inhabitants of the earth even though she is not from the earth, so she repays their kindness by trying to protect all the inhabitants. She is even willing to sacrifice herself to protect a factory worker. Her selfless nature to protect her community is a proof that *Supergirl* is a *Citizen Hero*.

cc) *Superman* (1938) from United States of America



Figure 4.175. *Superman* brings evidence for Curry's innocence to the mayor.

*Superman* not only defeats enemies that threaten the safety of the earth, but also *helps* society's trivial problems. As seen from Figure 4.161, *Superman* is willing to take his time to save Evelyn Curry, one of the citizens who will be punished even though she is innocent. He didn't just solve it with violence, but went to the mayor's house and persuaded him to bring evidence that showed Evelyn's innocence. His service to save Evelyn is one of the many good deeds that he did until he was known by millions of people. For these reasons, *Superman* is a Citizen Hero.

dd) *Captain Underpants* (2017) from United States of America



Figure 4.176. *Captain Underpants* attacks to defeat the toilet monsters.

Although the appearance of *Captain Underpants* can invite

laughter from the people around him because of his silly appearance, *Captain Underpants* did not care about it. He just thought to help the people around him if they seemed to need help. He even managed to help defeat the toilet monster with George and Herald. For these reasons, Captain Underpants is Citizen Hero.

ee) *Doctor Strange* (1968) from United States of America

*Doctor Strange* who doesn't care about what people say and only focuses on saving reality is not like that before. Before he became a superhero, *Strange* was a selfish doctor who only cared about the wealth of his career. After he was involved in a car accident that destroyed his hand, he was unable to perform any more surgery because his hands were shaking uncontrollably. Just as he was starting to give up, he heard news about the *Ancient One* who could heal everything. He wanted to *the Ancient One* to heal him, but the *Ancient One* refused because of his arrogance, even though the old man could actually sense the good side inside of *Strange*.

*Strange's* sense of heroism emerges when he finds the *Ancient One's* disciple, Baron *Mordo*, trying to kill the old man. The confrontation with *Mordo* causes him to be shackled by restraining spells that prevent him from attacking *Mordo* or warning *the Ancient One*, so *Strange* desperately and selflessly



accepts *the Ancient One's* offer to become his apprentice in order to have any hope of helping the old man. *The Ancient One*, delighted by *Strange's* genuine change of heart, accepts him immediately frees him from the safety spell while explaining that he is aware of *Mordo's* betrayal all along. Finally, after *the Ancient One* gave all of his mystical training to *Doctor Strange*, *Doctor Strange* used his knowledge to help keep his universe safe. For those reasons, *Doctor Strange* is a Citizen Hero.

ff) *Sentry* (2000) from United States of America

The reason behind *Sentry* choice of cape can be found from Peter Parker statement about *Sentry* purpose in *Sentry #1* (2000), he narrated,

You remember a picture... An iconic image that even you are proud of. You are not supposed to be proud, but this is different. The photograph is a reflection of you. It's the encapsulation of your benevolent intent that's sent six billion people safely into dreamland over time. You watch over the world – It is your sworn duty. (p.9)

*Sentry* protected people because he deemed it as his duty as superhero. He didn't ask for reward nor publicity as can be seen that the photo was secretly taken *since Sentry* didn't even face the camera. Considering the evidences, *Sentry* belongs to Citizen Hero.

gg) *Miss America* (1944) from United States of America

*Miss America* is not a superhero who uses excessive

violence. This can be seen from how Miss America tries to bring a murderer to the police rather than prosecute him with her own strength in *Miss America Issue #1* (1944). However, the killer misunderstood and thought *Miss America* would drop him to teach him a lesson. *Miss America* didn't make an attempt to soothe him because she feels it unnecessary to calm a criminal. She is trying to take her to the police to reduce crime in her country so that peace can be achieved. For these reason, *Miss America* is a Citizen Hero.

## 2) Rogue Heroes

The Western has 25 superheroes which has value that makes them part as Rogue Heroes, they are: *Cybersix; Super Cholita; Captain Newfoundland; Supersnipe; Antboy; Fantax; Fulgueros; Amok; Argoman; Flashman; Mediomán; Plutos; Super Andy; Pumaman; Three Fantastic Superman; Trolleybus Man; Batman; Metro Man; Scarlet Witch; Radioactive man; Spawn; and Superman from Family Guy.*

### a) *Cybersix* (1992) from Argentina

As mentioned before, Hofstede Insights (2018) in *Cultural Atlas* written by Scroope (2018) said that Argentina is classified as the most individualist Latin American country. Collective accomplishments or failures are not usually recognised as such but rather seen as the efforts of a few

individuals who will be given most of the credit or blame. Moreover, some Argentines may place themselves or their family before the wider community or country. In this aspect, the nature of Cybersix is in line with this small part of Argentinian culture.



Figure 4.177. *Cybersix drinks the serum.*

While *Cybersix* is serious about defeating the monster, she's not doing it solely to become a superhero. She needs the serum that the monster brought to stop her sustenance withdrawal. Thus, she had no intention of protecting the community around her if it didn't bring her any benefit.

However, the individualistic trait isn't originally part of the Argentine culture, but rather it comes from the influence from other countries. Thus, the individualistic traits do not fully represent Argentina, but only a large part of it. As there's even a saying of *la gauchada* that encourage Argentine citizens to seek other people in case they need help. *Cybersix* didn't do that, but fully depending on herself to get the serum that she wanted.

Not only her behavior didn't go according the original part of Argentine culture, she also failed to use her power for other

people, which is an essential trait for superhero. Thus, for all that reasons, *Cybersix* is a Rogue Hero.

b) Super Cholita (2007) from Bolivia



Figure 4.178. *Súper Cholita* runs away from the Zebraman.

*Súper Cholita* uses her powers to help the poor and to remove corrupt politicians in Bolivia, but her behavior is not always as exemplary as that of most superheroes when dealing with the enemies. She openly shows her hostility for corrupt politicians and doesn't hesitate to use violent even when there's another way. She is being childish and runs like a child as seen from Figure 4.171. Furthermore, she also has been shown as a boastful and strident complainer who think that she's above others and is angry when someone confronts her about that. She cried in *Súper Cholita #4* (2007), "But what those have that I don't have!" (p.5). Thus, *Súper Cholita* is a Rogue Hero.

c) Captain Newfoundland (1979) from Canada

Although *Captain Newfoundland* has great power equal to that of a god, he rarely uses it directly to help humans because it would upset the balance of the universe. He became a teacher

and looked for a successor Figure from the human race to become the protector of the earth. Not only that, because Captain Newfoundland is not human, his concept of thinking is different from humans. Thus, his morality is non-existent, so he wouldn't mind to manipulate them for his own ends if he has to. For these reasons, Captain Newfoundland is a Rogue Hero.

d) *Supersnipe* (1942) from North America

North America is known as a melting pot of nations and cultures. Each section of the continent has been influenced by Native American tribes as well as those who came from other lands (Odekirk, 2022). A well-known finding in North American culture is that people often fail to take contextual information into account when they judge the causes of others' behaviors. This phenomenon is called the correspondence bias, which is also known as the fundamental attribution error (Messervey et al., 2004). This condition is also in line with the nature of *Supersnipe* which fails to assess his own limitations. He believed that anyone else playing *Supersnipe* wasn't good enough as a superhero, but if he did, it would work.

Indeed, *Supersnipe* doesn't have any superpowers, but he, who was a small child, was still desperate to try to conquer the Japanese soldiers who were armed and physically bigger than

him. Therefore, he who tries to do risky things is actually endangering his surroundings. Although Kopy looks like he wants to establish peace in his place, he is subconsciously pursuing his individual desire to show his *Supersnipe* alter-ego to his surroundings. For that reason, Kopy who wants to be a *Supersnipe* is a Rogue Hero.

e) *Antboy* (2013) from Denmark

Pelle did not become a superhero because of his own desires, but because of the encouragement of his friend, Wilhem. Wilhelm plans *Antboy's* names, appearance, and ways for *Antboy* so he can be known to the public. Pelle obeys because he has a desire to be popular to be better known and appreciated by the people around him.

At the end of *Antboy* (2013) movie, when *Antboy's* enemy is defeated, *Antboy* realized his mistake. However, he still chose to be *Antboy* not because of other people, but because Wilhelm said his abilities would always be needed. Pelle asked, “*But who needs Antboy not that he is not coming back?*” (1:10:31). Then, Wilhelm answered, “The world will always need *Antboy*.” (1:10:35). For these reasons, *Antboy* is a Rogue Hero.

f) *Fantax* (1946) from France

*Fantax's* black and red cape colors have a negative

meaning. The red color means defiance, aggression, and visual impact. While black has the meaning of oppression, coldness, and menace (Wright, 2010). *Fantax* chose to carry out its crime-fighting stunts at night to evade the police. This is because the methods he uses are often cruel. His ruthless nature can also be felt by wild animals around him who continue to roar near him because they feel threatened by his presence. To conclude, *Fantax* is a Rogue Hero.

g) *Fulguros* (1954) from France



Figure 4.179. *Fulguros* scares the priests.

When the priest saw *Fulguros*, he curses him. If the priest was simply shocked, he wouldn't have cursed him. Thus, this means *Fulguros* has done something by his own standards that angered the priest while trying to defeat his enemy, Professor Klabus the mad scientist. Therefore, *Fulguros* is a Rogue Hero.

h) *Amok* (1947) from Italy

As seen from Figure 4.180 below, when the group of men began to be aggressive towards *Amok*, he did not hesitate to

shoot them in the head.



*Figure 4.180. Amok shoots the man for not answering his question and made the other men angry.*

*Amok* didn't consider the fact that he was the first to point a gun at them, closing the peaceful route from the start. This means that *Amok* does not have high morals and will use any means, especially violence ways, to achieve his individual goal at any cost, which is to find his wife. For those reasons, *Amok* is a Rogue Hero.

i) *Argoman* (1946) from Italy



*Figure 4.181. Argoman got the crown with his assistant.*

The title in the original Italian language is *Come rubare la corona d'Inghilterra* which means *How to steal the crown of England*. The title is like that because *Argoman* has hobby to steal valuable item from the place he attends. This habit doesn't stop even after he saves the city. He steals the crown of England at the end. A noble superhero wouldn't do that as stealing is counted as a crime. Thus, *Argoman* is a Rogue Hero.



j) *Flashman* (1967) from Italy



Figure 4.182. *Flashman* pushes his enemy off the stairs.

The color red has several negative meanings, namely aggression and defiance (Wright, 2010). *Flashman* was actually the one who come to the villain's lair and attack immediately. He didn't attack them with the intention of turning them over to the police because he ended up running away when his opponents were too many and his safety was threatened. Furthermore, the way *Flashman* defeats his opponent is lethal. He knocks his opponent down by knocking him down from the stairs located on the 2nd floor. A superhero doesn't use violence indiscriminately, but what's more, a Citizen Hero will not commit a pointless killing. For those reasons, *Flashman* is a Rogue Hero.

k) *Medioman* (2001) from Italy

*Medioman* uses his power for his wife's sake. Even when other people are in trouble or enemies are bothering him, he takes care of them because it's related to his wife. He helps the women as a way to help his wife. The enemies in question are actually ordinary people, such as: an old schoolmate, a

salesman, a sergeant, and so on. They are enemies because they waste his precious time and prevent him from meeting his wife. He does not protect the community around him but only focuses on pursuing his individual desire to help his wife. For these reasons, *Medioman* is a Citizen Hero.

l) *Plutos* (1949) from Italy

*Plutos* upholds his justice according to his own standards. This can be seen from *Plutos* who ordered the gangsters to disarm their weapons not to call the police, but to drug them and take the money (*Plutos 01*, 1949, p.8) He did not use the money himself, but gave it to the people. However, since what *Plutos* does is a form of pursuing individual values, he is a Rogue Hero.

m) *Super Andy* (1979) from Italy

Unlike *SuperKid* who uses his power to help people, *Super Andy's* goal is a form of individual freedom, which is a desire to be loved and accepted by family, and if possible, forming a family in the strictest sense of the term. *Super Andy* has no intention of protecting Italy or any other commoner with his power. Therefore, *Super Andy* is a Rogue Hero.

n) *Pumaman* (1980) from Italy



Figure 4.183. *Pumaman* tears off the helicopter body.

When *Pumaman* saw Dr. Kobras fleeing in his helicopter, he breaks the helicopter and killed Dr. Kobras by crashing the chopper with Dr. Kobras inside. *Pumaman* did not think of handing him over to the police for a legal trial for his crimes that had brainwashed the world leaders. If he handed over Dr. Kobras to the police, because of the gravity of the crime, Dr. Kobras would still receive the death penalty. Although *Pumaman* had saved Jane and the world leaders, by killing Dr. Kobras himself, *Pumaman* pursued his individual belief that Dr. Kobras' death by his own hand is for the best. For these reasons, *Pumaman* is a Rogue Hero.

o) *The Three Fantastic Supermen* (1967) from Italy



Figure 4.184. *The Three Fantastic Supermen* steal money from a bank.

Tony and Nick get a mission from their third member, Brad, to steal money from the embassy of a newly created country.

Brad wants the money to prove that the embassy is distributing counterfeit money. Their already criminal mission is the reason *The Three Fantastic Supermen* includes the Rogue Hero who doesn't save their community, but instead pursues Brad's individual goals.

p) *Trolleybus-Man* (1967) from Lithuania

Although *Trolleybus-Man* said human life is the most important thing in *The Trolleybus-Man* (1967, 0:37), he only focuses on his individual freedom, namely protecting the existence of trolleybuses in the city of Vilnius. Therefore, *Trolleybus-Man* is a Rogue Hero.

q) *Batman* (1939) from United States of America



Figure 4.185. Batman pushes down Alfred into an acid tank.

*Batman* does not hesitate to finish off his opponent in his own way even though the method can be inhumane. He hits Jennings, the villain who hit Alfred, until he falls from the top of the building. Alfred panics because underneath is an acid tank that could cause death. However, *Batman* thinks that it is a fitting ending for such people. Such people are those who

have committed crimes, and for *Batman*, they are no longer included in the human class but another type who no longer deserves legal punishment from the court. *Batman* defeats his enemies in pursuit of his personal freedom that those who commit crimes must end up in his hands and not be handed over to the police to be punished according to their crimes. For these reasons, *Batman* is a Rogue Hero.

r) *Scarlet Witch* (1982) from United States of America

In addition to the positive meaning, the color red also has several negative meanings that are in line with the *Scarlet Witch* character, including: defiance and aggression (Wright, 2010). In *The Vision and the Scarlet Witch issue #8* (1982), *Scarlet Witch* he showed defiance and aggression as she directly attacked Magneto without confirming the situation first. In fact, Vision was only screaming for arguing with Magneto, and Magneto had made it clear that he had no intention of attacking. However, *Scarlet Witch* neither listened nor believed him. She only believes in her individual belief that *Magneto* intends to harm her and *Vision* who is his enemy. Carelessness and thoughtlessness are forms of individual value that are not part of U.S belief. Therefore, *Scarlet Witch* is a Rogue Hero.

- s) Metro Man in *Megamind* (2010) from United States of America

In *Megamind* (2010), *Metroman* replied a citizen that confessed their love to him by calling the citizen a random citizen, he said, “*And I love you, random citizen! Ha ha ha~!*” (11:34). He doesn’t regard the citizens feeling and only rescues people to get praise and acknowledgement of his superpowers. Thus, *Metro Man* is a Rogue Hero.

- t) *Radioactive man* (1995) from United States of America

*Radioactive Man* along with his side-kick defeats hordes of Scout Masters. *Radioactive Man* does not hesitate to finish off his enemies to uphold justice. For that reason, *Radioactive Man* is a Rogue Hero.

- u) *Spawn* (1992) from United States of America



Figure 4.186. *Spawn* threatens a citizen who is rude to him.

*Spawn* is not a superhero character who has a high moral sense. When an ordinary citizen was rude to him, even though he managed to restrain himself from doing physical violence, he did verbal abuse by threatening the ordinary citizen. Not only that, when a criminal tried to kidnap his wife's child, he

did not hand over the kidnapper to the police, but killed the kidnapper in a sadistic way. He judges them according to his own standards of righteousness akin to that of a vigilante, so *Spawn* is a Rogue Hero.

v) Superman in Family Guy (1999) from United States of America

In all *Superman's* few appearances in all the Family Guy series, Superman is shown to have the opposite nature to the original version made by DC Comic. Due to some change with *Superman* personality in Family Guy, it distorts his value from someone who's the role-model of nation to someone who value individual freedom and wish to fulfill his desire in expense of others. Rather than being shown saving others, he is shown playing around with women. In season 1 episode 5, *Superman* is shown playing poker with other superhero, even gambling with clothes as the bargain. In season 6 episode 6, he runs away from his girlfriend when he knows she's pregnant.



Figure 4.187. *Superman* discusses *financial* problem with Justice League manager.

In season 10 episode 9, it's even shown that *Superman* in the Justice League has financial crisis that requires them to

search for better financial backing instead of focusing on defeating the evil which is superhero duty. Meaning, *Superman* in *Family Guy* is Rogue Hero.

## **B. Discussions**

Finally, the researcher will discuss this study regarding the research finding above that talk about the categories of the Eastern and Western superhero cape; the presentation of Eastern and Western superhero cape; and the reason behind the Eastern and Western superhero cape presentation in regard to the society of superheroes. The dominant data are related to each other, in other words, the dominant data found from the first question will help answer the second question, and the dominant data from the first along with second questions will help answer the third question. The researcher will draw conclusions after combining the answers of the three questions that have been answered individually. Table 4.6 and table 4.7 are componential tables which will be the main tables to answer the three questions. While the mini tables in each question are there to help answering questions in more detail.

In analyzing each superhero and his cape, the researcher considers each country's cultural aspects from the Eastern and Western world to help concluding the influence of the western and eastern hemispheres with the symbolic interactionism of the superheroes' cape. The cultural differences between countries are expected due to different environments in which people live. To limit cultural analysis so that it is not too broad, the researcher will limit the cultural aspects that are analyzed. The culture that will be focused is in the aspects of clothing and socialization.



The clothing part is the focus, specifically the cape, because it is the research focus. Clothing is one way to understand culture and history. It refers to garments worn on one's body, usually made from fabrics and textiles. Clothing also allows for individual or collective identities (Mckee, 2022). What someone wears can reveal their religion, tradition, or values. It can also express historical or unique methodologies of design and manufacturing. Textiles is a broad term that refers to fibre-based, woven fabrics; textile differences can signify a culture's lifestyle, ideals, and history. Therefore, clothing culture analysis is done for the first and second questions which are focused on the cape on determining whether the cape is in accordance with the country's culture or not.

Socialization is part of the analysis focus as well because superhero character is created as a result of nurture, meaning, the relationships and environments around them. Socialization is not the same as socializing (interacting with others, like family and friends); to be precise, it is a sociological process that occurs through socializing. It's when a member of society come to understand societal norms and expectations, to accept society's beliefs, and to be aware of societal values. In this case, the value of the superhero will be tested whether the behavior they do represents the culture of that country or not.

Table 4.4. Eastern Componential Table

	PPI					FPI					PLI					FLI				
	AI	HI	ECI	IG	EI	AI	HI	ECI	IG	EI	AI	HI	ECI	IG	EI	AI	HI	ECI	IG	EI
CH		1		1	2	1				1	2			2	1				1	1
RH	3	3	1	2	<b>8</b>	1					1		1			1				
	PCI					FCI														
	AI	HI	ECI	IG	EI	AI	HI	ECI	IG	EI										
CH	2	1		5	2	1		1												
RH					2															

Table 4.5. Western Componential Table

	PPI					FPI					PLI					FLI				
	AI	HI	ECI	IG	EI	AI	HI	ECI	IG	EI	AI	HI	ECI	IG	EI	AI	HI	ECI	IG	EI
CH			3	1	1				1		3	1	1		2	2	1	1		
RH	4	2	2		1	2	1				4			1		1		1		
	PCI					FCI														
	AI	HI	ECI	IG	EI	AI	HI	ECI	IG	EI										
CH	1	1	2	<b>5</b>	1		1	1	2	2										
RH			1		1		1													

## 1. The Categories Of The Eastern and Western Superhero capes

In order to determine the category of Eastern and Western superhero cape, the researcher will need to find the dominant data from the table that has been created previously.

Table 4.6. Categories of Eastern and Western Superhero capes.

	PPI	FPI	PLI	FLI	PCI	FCI
Eastern	<b>21</b>	3	7	3	12	2
Western	<b>14</b>	4	12	6	12	7

If it's only as seen from table 4.6, both Eastern and Western superhero capes have Pure Personal Icon as the dominant data, with the Eastern has 23 data and the Western has 14 data. In the first part, from the dominance of Pure Icon, it shows that both parts of the world are equally focused on using the superhero capes to symbolize superhero identity. Not only in the *Personal* range which is only known to a few parties closest to the superhero, but also in the *Local* and *Cultural* range, the *Pure Category* is still the dominant icon. Even so, there are still superheroes whose cape have other functions other than as a form of superhero identity, albeit only a few.

This can be seen from both the Eastern and Western, the *Functional category* is not zero, but always no more than 10. 3 Eastern and 4 Western superheroes used cape as Functional Personal Icon; 3 Eastern and 6 Western superheroes used cape as Functional Local Icon; and 2 Eastern and 7 Western superheroes used cape as Functional Cultural Icons. This shows that the superhero capes are not made to help superheroes in battle

or save citizens, but as an icon that symbolizes their identity as superheroes.

Furthermore, the superhero capes was made so that it would not be known to the public because it is most dominant in *Personal*. This means that the cape superhero is not intended as a media to show off to the people around them, but as a form of visualizing the desire of the cape wearer to remind themselves of their chosen identity, namely superhero. Table 4.4 also gives results in line with table 4.6 as the dominant data of six falls into the Pure Personal Icon category.

However, unlike the Eastern superheroes' cape, in which one category dominates far compared to the other categories, the Western superheroes are only two capes apart in the Pure Local Icon and Pure Cultural Icon categories before they're not the dominant data anymore. This indicates that unlike the Eastern, which is really focused on developing its identity as a superhero without thinking about public opinion, the Western is also trying to help the local community so that many people know their name. This is also supported by table 4.5 which shows the dominant data on Western superhero capes fall into three categories, namely Pure Personal Icon; Pure Local Icons; and Pure Cultural Icons instead of falling in the same category as Eastern superhero capes.

Additionally, from tables 4.4 and 4.5, it can be seen that on average, Western superhero capes accumulate more in the Pure Cultural Icon and

Functional Cultural Icon categories compared to Eastern superhero capes which accumulate in the Pure Personal Icon category. Which means, Western superhero capes have more variety in determining their cape category. This is because Western followed the culture of the first superhero more faithfully unlike the Eastern part that only copying with similar appearances. Thus, although similar in appearances, Western superhero capes tries to embody *Superman* value as superhero to protect the society and represent it as the symbol of a community.

These results also form the relationship between individuals and society, which varies between countries due to cultural differences. In eastern countries, the dominant data shows that the hero's cloak is contrary to the cultural values in eastern countries. The result, which has Pure Personal Icon as the most prevalent, is due to the concept of a superhero and his cape being from western countries that believe an individual's strength is more valued than the strength of the community.

Eastern cultures emphasize relationship interdependence, hierarchy and status, while Western cultures emphasize individual uniqueness and equality. Furthermore, eastern countries do not try to adapt existing superhero cape characters to their culture, but many imitate the formula for making these superheroes. Even though some try to change the identity of the cape, they are only limited to changing their physical appearance but not changing the core values that build the superhero through the cape.

The result is in contrast to western countries that have Pure Cultural Icon as the most dominant data. Western countries prioritized individual values, and it is also the part of the world where superheroes were born. Thus, their culture will be closer to the superheroes than the Eastern world. Not only from the origin, but the Western world is also able to create new superheroes whose capes can represent the identity of that country. They are not afraid to change the superhero's cape according to their cultural values because they have a high sense of individuality.

In conclusion, the Eastern and Western superheroes' cape show the same category upon first inspection. However, the difference in the number of data dominance in table 4.6 and the existence of tables 4.4 and 4.5 have made it clear that the Eastern and Western superhero used their capes with different focus. The Eastern superheroes are more focused on building their identity as superheroes while Western superheroes are also trying to introduce themselves to their surroundings.

## 2. The Presentation of Eastern and Western Superhero capes

Unlike the Eastern and Western superhero capes categories, the dominant data in the presentation of Eastern and Western superhero capes don't have the same conclusion.

*Table 4.7. Presentation of Eastern and Western Superhero capes*

	AI	HI	ECI	IG	EI
Eastern	12	5	3	11	<b>17</b>
Western	<b>17</b>	8	12	10	8

If it's only seen from table 4.7, the Eastern superhero capes presentation has a dominant data of 17 data in *Exploitation of the Icon*

for the way they show their cape. Meanwhile, the Western superhero capes presentation has 17 dominant data in *Appearance of the Icon*. This shows that unlike Western superhero capes which focus on showing their identity as superheroes through the shape and color of their capes, Eastern superhero capes show their capes as another form of iconic exploitation that has come before.

Exploits are made to profit from the popularity of the icon taken, and all Eastern superhero capes take inspiration from other superhero capes. However, it turns out that all of the icon exploitations are taken from the same country in the Western world, namely the United States of America, specifically from the publications of DC Comics and Marvel. Miller (2008) stated that due to America having a younger civilization, they could create the first superhero known to the world, Superman. As the first successful character with cape, he becomes the paragon of the next one that plans to follow the same path.

Furthermore, American culture is desirable around the world. This is because American culture appeals to the interests of a global audiences due to it celebrates the commonplace and the average (Merk, 2008). Superhero culture is also part of the American culture desired by the Eastern world. The reasons superhero movies or comics are popular worldwide include the thrilling excitement of seeing the superhero action, a form of escape from reality, and the moral values being taught by the superhero. As a result, the Eastern world is trying to reproduce the

success of these superheroes by imitating their concepts and attire, even though superheroes are not only judged by appearances but also core values and the nature of the superheroes themselves.

The details of the Eastern superhero capes shown as the United States of America's Exploitation of the Icon are as follows: 10 superhero capes take inspiration from Superman (*Captain Kathal, Keluang Man, Batmon, Bat Man*), 4 superhero capes take inspiration from Batman (*Qahera, Dariya Diil Superman, Indian Superman, Godam, Keluang Man, Captain Barbell, Quantum Vigilante, HDTV Guy, Somtel Man, Steam Marinate, Supermen*), 1 superhero cape takes inspiration from Captain America (*Golem*), and 2 superhero cape takes inspiration from the combination of Superman and the Flash (*Fast Fry and Captain Mfombi*). Table 4.4 also shows the same results as table 4.7, where the dominant data is Eastern superhero capes shown as Exploitation of the Icons.

There are 17 Western superhero capes shown as Appearance of the Icon. This means that only by studying the meaning of the appearance and color of their cape, their beliefs and values as superheroes will be known. The color theory proposed by Wright (2010) can be used to determine the meaning of their cape colors. Additionally, the length for their cape can also be analyzed in terms of functionality that will affect their movement. Furthermore, the shape of their cape that resembles a creature can also be an indicator to determine their nature.



17 Western superhero capes presented as Appearance of the Icon. 11 of them are known by their color and length, 4 based on their appearance that resembles their strength or name, and 2 based on their cloak length and desire to be seen as superhero. 11 superheroes who showed off their capes through color presentations included: *Cybersix* in long black cape; *Lavanderman* in yellow cape; *Amok*, *Argoman*, *Flashman*, *Pumaman*, *El Bulbo*, *El Dorado*, *Scarlet Witch*, and *Spawn* in red cape; and *Fantax* with a combination of black and red cape. 3 superheroes who show off their cape by making them look like their names or powers, including: *Dishman* with powers to clean and put plates in place; *Jetcat* wears a black cape with cat ears as the name suggests; *Polka-Dot Pirate* who wears a polka-dot cape after her superhero name and slogan; *Antboy* who wears a black robe resembling a black ant as his superhero name implies. 2 superheroes show their capes to show their identity as superheroes, including: *Supersnipe* who wants to awaken his superhero imagination alter and *Medioman* who wants to be a superhero who can always help his wife who is in trouble.

However, from table 4.5, there dominant Western superhero capes presentation belongs to Iconic Group after considering it with other categories from the other questions. This means, that if Western superheroes are trusted by their community to protect them since the dominant data for the first question is Pure Cultural Icon, then superheroes will follow the mainstream wishes and become

representatives of their country by making their capes as symbol to represent the group. This can be seen from four Western superhero capes appearance which belong to the Iconic Group.

Unlike the Eastern world, which copies superhero characters, the Western world remodels existing superhero identities to suit their culture. They also made the superhero and its cape to maintain the core values of what makes those capes considered superhero capes. The dominant amount of data in the second question for the Western world can reflect the Western world's choice of superhero creation. It falls on the Iconic Group.

First, *Captain Escudo* (2018) has the Ecuador flag along the shield inside of it as his cape theme color and appearance. Second, *Superdupont* (2015) is the French parody superhero known by all of its citizens as an omnipotent hero who protects France. Both his appearance and the way he acts are made as a version of the French superhero. Third, *Superjhemp* (1998) is also known to the people of Luxembourg as the superhero of his country's parody which incorporates many elements of Luxembourg culture. Fourth, *Miss America* (1944), as her name suggests, is a superhero who came from the United States of America. Although she comes after *Superman* (1938), her name which is Miss America shows that her cape has a different reason for creation from *Superman*, namely as a representation of the United States of America. This is also supported by her cape and costumes that have the colors and symbols of the shield

bearing the image of the United States of America flag.

In conclusion, 17 Eastern superheroes showed their capes by exploiting the popularity and values of the Western superhero cape through similar appearance and character. In contrast, 17 Western superheroes showed their capes by focusing on the capes' appearance and meanings from color and length. Additionally, 10 Western superheroes showed their capes as the representatives of their sub-groups, Iconic Group, to fulfill their duties as their capes are known by the entire cultural groups in their society.

### **3. The Reasons Behind the Eastern and Western Superhero Capes Presentation In Regard to The Society of Superheroes**

The third question has the same type of answer as the first question, i.e. both Eastern and Western end up with the same result with different amounts.

*Table 4.8. Reason behind Western and Eastern Superhero Cape Presentation*

	CH	RH
Eastern	<b>25</b>	23
Western	<b>33</b>	22

However, there are differences. In Eastern superhero capes' part, the Citizen Hero results can be obtained when the data only used table 4.8, but when combined with theory to answer the first and second questions, Rogue Heroes will be obtained. These different results were obtained due to a different focus, where the third question and its table 4.8 focused on the superheroes fully as their character, whereas table 4.4 and table 4.5 focused on superhero capes. These differences show that superheroes in

quantity actually prioritize the nation beliefs, culture, and become mainstream icons in their respective countries. However, when it comes to their own identity, the Eastern superheroes will prioritize their sub-groups or their own freedom.

In table 4.4, it is shown that Eastern superheroes' dominant data is Rogue Heroes. Since Rogue Heroes meant pursuing individual freedom, the superheroes from the Eastern World disobeyed aspects of their country's culture. The making of superhero characters in the Eastern world is seen as a character that is arbitrary and has great power, when in fact, behind that great power superheroes comes great responsibility. It means they must carry out their obligations by being devoted to the environment that has cared for them. Thus, Eastern world superheroes can be seen as limited to individuals who have capes and superpowers.

Meanwhile, table 4.5 showed that Western superheroes have the opposite result with the Eastern superheroes. They stay consistent with the data. Their cape belongs to the Pure Cultural Icons and is shown as the Iconic Group. As a result, their superhero characters are defined as Citizen Heroes. Western superheroes being Citizen Heroes mean they will perform their responsibilities dutifully and become the representation of their country. They will not run away even if they become the icon of their nation, as in the one who is supposed to protect the community and embodies significant mainstream myths or beliefs. Instead, they will move forward and proudly becomes the community

symbol.

Symbolic Interactionism can explain the contrasting differences between the two parts of the world. George Herbert Mead (1934 in West-Turner, 2008: 96) has explained that Symbolic Interactionism consists of three themes:

- a. The importance of meaning for human behavior.
- b. The importance of the concept of self
- c. The relationship between individuals and society

The first and third themes can be seen from the answers to the first and second questions. The first question answers the first theme, the relationship between individuals and society, with the cape category determining the scope of the group who knows the superhero cloak and the use of the cape on the superhero himself. While the second question answers the first theme, the importance of meaning for human behavior, by showing how the cape is shown to its surroundings regarding its status as an icon. The third theme can be answered by combining the answers to the third question with the first and second questions. This is because the second theme has two additional assumptions (LaRossan & Reitzes, 1993 in West-Turner, 2008: 101), that *Individuals develop self-concept through interactions with others* and *Self-concept forms an important motive for behavior*.

The Eastern and Western worlds have conflicting aspects to these three themes. On the first theme, Eastern world culture is more collectivist, while Western culture is more on the individualistic side. From the answers to the first theme, the contents of the second theme can be obtained. In the Eastern world's collectivistic cultures, individuals are seen as embedded within their group identity.

Thus, the notion of a separate, autonomous self is deemphasized. Even an individual's physical appearance is often seen as a reflection of the individual's internal self and a representation of the family, extended family, and perhaps even the Eastern community as a whole.

The Eastern collectivist culture is in contrast when compared to Western individualistic cultures. As they are full of individualists, they are motivated to stand out and be admired. A person from the West is more unrestricted and flexible in reaching decisions on his/her own, unlike in the East, where families collectively make most of their decisions.

As for the third theme, the answer can be deduced from the first and second themes. In the Eastern world, as they have collectivist culture, people tend to work together to create harmony and group cohesion is highly valued. Meanwhile, as the Western world has individualistic culture, people are seen as independent and autonomous. Social behaviour tends to be dictated by the attitudes and preferences of individuals. Of the three themes, the analysis of the Eastern and Western world's superheroes' cape show results consistent with the eastern and western world's symbolic interactionism.

Furthermore, the concept of superhero capes that symbolizes their value as superheroes continues to carry over throughout the years in both the Eastern and the Western world. This can be seen in table 4.9 below, where the number of superheroes that have actually increased in Modern Age compared to the Golden Age where Superman was born.

*Table 4.9. The Year of Western and Eastern Superhero Cape created*

No	Year	Eastern	Western
1	Golden Age (1938-1954)	1	11
2	Silver Age (1970-1980)	2	8
3	Bronze Age (1970-1980)	2	5
4	Late Bronze Age (1980-1984)	3	8
5	Modern Age (1985-Present)	40	23

Thus, it can be concluded that the Symbolic Interactionism of Western and Eastern superhero capes falls in the Pure Personal Icon category. However, if a Western superhero capes have iconic marks on their capes, they will represent their community or country thus becoming a Pure Cultural Icon. Additionally, their capes serve solely to symbolize their identity as superheroes, and few provide additional functionality to their capes. Then, Eastern superheroes focused on showing their cape by taking on the identity of Western superhero capes.

Meanwhile, Western superhero are more focused on showing their capes through their appearance or color and their function as a representation of their community. Finally, the reason Eastern superheroes show their capes like that is their form of expressing their identity as superheroes. As for Western superheroes, although they also express their identity, when they receive responsibility from their community, they will fulfill that obligation and live up to the mainstream beliefs and values of that community. Moreover, the cape and meanings of the heroes of the Eastern and Western worlds symbolize their conflicting relationship in cultural aspects. Superheroes from the Eastern world, which tried to follow superheroes from the Western world, do not have cultural values in their superhero core values. Whereas superheroes from the Western world, with their individualistic nature, dare

to change the cape's appearance and the superhero's character to suit their culture but still maintain the core values of superheroes.



## **CHAPTER V**

### **CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS**

This is the last chapter of this research. It is divided into three parts: Conclusions, Implications, and Suggestions. The first part is the conclusions, which contain the summarization of the findings per question in the previous chapter. The second part is the Implications, which consist the result research's impact toward the topic that the researcher has discussed. The third part is the suggestion to the others about the possible research options which haven't been discussed by the readers in the research.

#### **A. Conclusions**

Based on the results of findings and discussion in this research, the following conclusions can be drawn:

The Eastern superheroes use capes to symbolize their identity to an individual and people which are close around them. Whereas Western superheroes not only use their capes to symbolize their identity to people close to them, but also around people with larger range of categories compared with Eastern superheroes due to little difference in data. The most dominant data is within the same category, which is using capes as Pure Personal Icons, with 21 Eastern superheroes and 14 Western superheroes. However, unlike Eastern superheroes whose dominant data used capes as Pure Personal Icons. Some capes also have function other than as symbolization, but not as much with the superheroes who used cape as pure symbolization only. There are 17 Eastern superheroes who present capes as

Exploitation of the Icon, meaning they use capes to exploit the character superhero trope that has come before, that is Superman. Whereas 17 superheroes use cape to show their identity as superheroes through the shape and color of their capes. Furthermore, Western superheroes cape also belong to Iconic Group if they are trusted by the community. The Western superheroes cape belong in Citizen Heroes and the Eastern superheroes cape belong in Rogue Heroes. These differences show that superheroes in quantity actually prioritize the nation beliefs, culture, and become mainstream icons in their respective countries. Furthermore, the cape significance and meanings of the heroes of the Eastern and Western nations represent their culturally antagonistic relationship. Superheroes from the Eastern world, which attempted to emulate superheroes from the Western world, lack cultural qualities in the superhero core value. Meanwhile, Western superheroes, with their autonomous and individualistic attitude, dare to change the appearance of the cape and the superhero's character to suit their culture while maintaining the basic principles of superheroes.

## **B. Implications**

Finally, the researcher will discuss this study regarding the research finding above that talk about the categories of the Eastern and Western superhero cape; the presentation of Eastern and Western superhero cape; and the reason behind the Eastern and Western superhero cape presentation in regard to the society of superheroes. The dominant data are related to each other, in other words, the dominant data found from the first question will help answer the second question,

and the dominant data from the first along with second questions will help answer the third question. The researcher will draw conclusions after combining the answers of the three questions that have been answered individually. Table 4.6 and table 4.7 are componential tables which will be the main tables to answer the three questions. While the mini tables in each question are there to help answering questions in

### **C. Suggestions**

#### **1. For the other researchers**

For the other researchers, this research discussed the meaning of cape as found from Eastern and Western superheroes through Symbolic Interactionism study. This research will help the next researcher find the references related to the symbolic interactionism, Eastern and Western superheroes, superheroes capes meaning, or superheroes character who has cape from the Eastern and Western. The research's main point is symbolic interactionism indicates the meaning of cape in the meaning of capes found from Eastern and Western superheroes.

Furthermore, the next researcher could find a gap in this research. It is possible to use the same subject but a different main discussion. The researcher suggests analyzing superheroes chest symbol or trunk of superheroes character, and it doesn't have to be from Eastern and Western, but can be from one or two countries to have more in-depth explanation. The next researcher can use the book entitled *An Introduction to the Study of Popular Culture* (1992) by Nachbar and Lause in analyzing the chest symbol or trunk as they are both

icons of superheroes.

## **2. For the readers**

The result of this research helps the readers to understand more about Symbolic Interactionism study on the meaning of cape as found from Eastern and Western superheroes. Thus, the topic lets the readers understand about three things: Symbolic Interactionism, the kinds of superheroes cape that the Eastern and Western have, and the difference between Eastern and Western superheroes cape meaning. First, by learning Symbolic Interactionism, it will help the readers to understand that by forming a relationship with others in a society, the identity of self can be understood. Second, by learning the kinds of superheroes cape that the Eastern and Western superheroes have, it will let the readers to know the various pop culture in terms of superhero capes around Eastern and Western, thus broadening their knowledge. Finally, by learning the difference between Eastern and Western superheroes cape meaning, the readers will understand that due to environmental diversity, it's been necessary for people to respond in a way that's appropriate to the unique demands placed upon them, which is the reason why Eastern and Western have different culture in creating their superheroes cape meaning.

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## APPENDICES

### A. Table of Western and Eastern Superheroes Capes Availability

#### 1. Eastern World

No	Continent	Sub-Region	Country	Superhero capes
1.	Africa	North	Algeria	1
2.			Morocco	0
3.		West	Ghana	0
4.			Guinea	0
5.			Guinea-Bissau	0
6.			Ivory Coast (Côte d'Ivoire)	0
7.			Liberia	0
8.			Mali	0
9.			Mauritania	0
10.			Senegal	0
11.			Sierra Leone	0
12.			Togo	0
13.	Europe	Eastern	Bulgaria	0
14.			Czech Republic	1
15.			Hungary	0
16.			Poland	0
17.			Romania	0
18.			Slovakia	0
19.		Northern	Denmark	2
20.			Estonian	0
21.			Finland	0
22.			Iceland	0
23.			Ireland	0
24.			Latvia	0
25.			Lithuania	1
26.			Norway	0
27.			Sweden	0
28.			United Kingdom	1
29.		Southern	Albania	0
30.			Andorra	0
31.			Bosnia and Herzegovina	0
32.			Croatia	1
33.			Greece	0
34.			Holy See	0
35.			Italy	11
36.			Malta	0
37.			Montenegro	0
38.			North Macedonia	0
39.			Portugal	0

40.			San Marino	0
41.			Serbia	0
42.			Spain	2
43.		Western	Austria	0
44.			Belgium	0
45.			France	4
46.			Germany	1
47.			Liechtenstein	0
48.			Luxembourg	1
49.			Monaco	0
50.			Netherlands	0
51.			Switzerland	0
52.	North America		North	Canada
53.		Mexico		2
54.		United States of America		13
55.		Central	Antigua and Barbuda	0
56.			Bahamas	0
57.			Barbados	0
58.			Belize	0
59.			Costa Rica	0
60.			Cuba	0
61.			Dominica	1
62.			Dominican Republic	0
63.			El Salvador	0
64.			Grenada	0
65.			Guatemala	0
66.			Haiti	0
67.			Honduras	0
68.			Jamaica	0
69.			Nicaragua	0
70.			Panama	0
71.			Saint Kitts and Nevis	0
72.		Saint Lucia	0	
73.		Saint Vincent and the Grenadines	0	
74.			Slovenia	0
75.	South America	Argentina	2	
76.		Brazil	1	
77.		Bolivia	1	
78.		Chile	0	
79.		Colombia	0	
80.		Ecuador	1	
81.		Guyana	0	
82.		Paraguay	0	
83.			Peru	0

84.			Suriname	0
85.			Uruguay	0
86.			Trinidad and Tobago	0
87.			Venezuela	0
88.	Oceania	Australasia	Australia	1
89.			New Zealand	0
90.		Melanesia	Fiji	0
91.		Micronesia	Kiribati	0
92.		Polynesia	Samoa	0
93.			Tonga	0
94.			Tuvalu	0
Total				55
Country that have superhero with cape				21
Country that doesn't have superhero with cape				73

## 2. Western World

No	Continent	Sub-Region	Country	Superhero capes		
95.	Africa	North	Algeria	1		
96.			Morocco	0		
97.		West	Ghana	0		
98.			Guinea	0		
99.			Guinea-Bissau	0		
100.			Ivory Coast (Côte d'Ivoire)	0		
101.			Liberia	0		
102.			Mali	0		
103.			Mauritania	0		
104.			Senegal	0		
105.			Sierra Leone	0		
106.			Togo	0		
107.			Europe	Eastern	Bulgaria	0
108.					Czech Republic	1
109.	Hungary	0				
110.	Poland	0				
111.	Romania	0				
112.	Slovakia	0				
113.	Northern	Denmark		2		
114.		Estonian		0		
115.		Finland		0		
116.		Iceland		0		
117.		Ireland		0		
118.		Latvia		0		
119.		Lithuania		1		
120.		Norway		0		



121.			Sweden	0	
122.			United Kingdom	1	
123.		Southern	Albania	0	
124.			Andorra	0	
125.			Bosnia and Herzegovina	0	
126.			Croatia	1	
127.			Greece	0	
128.			Holy See	0	
129.			Italy	11	
130.			Malta	0	
131.			Montenegro	0	
132.			North Macedonia	0	
133.			Portugal	0	
134.			San Marino	0	
135.			Serbia	0	
136.			Spain	2	
137.			Western	Austria	0
138.				Belgium	0
139.		France		4	
140.		Germany		1	
141.		Liechtenstein		0	
142.		Luxembourg		1	
143.		Monaco		0	
144.		Netherlands		0	
145.		Switzerland		0	
146.	North America	North	Canada	7	
147.			Mexico	2	
148.			United States of America	13	
149.		Central	Antigua and Barbuda	0	
150.			Bahamas	0	
151.			Barbados	0	
152.			Belize	0	
153.			Costa Rica	0	
154.			Cuba	0	
155.			Dominica	1	
156.			Dominican Republic	0	
157.			El Salvador	0	
158.			Grenada	0	
159.			Guatemala	0	
160.			Haiti	0	
161.			Honduras	0	
162.			Jamaica	0	
163.			Nicaragua	0	
164.	Panama	0			

165.			Saint Kitts and Nevis	0
166.			Saint Lucia	0
167.			Saint Vincent and the Grenadines	0
168.			Slovenia	0
169.	South America		Argentina	2
170.			Brazil	1
171.			Bolivia	1
172.			Chile	0
173.			Colombia	0
174.			Ecuador	1
175.			Guyana	0
176.			Paraguay	0
177.			Peru	0
178.			Suriname	0
179.			Uruguay	0
180.			Trinidad and Tobago	0
181.			Venezuela	0
182.	Oceania	Australasia	Australia	1
183.			New Zealand	0
184.		Melanesia	Fiji	0
185.		Micronesia	Kiribati	0
186.		Polynesia	Samoa	0
187.			Tonga	0
188.			Tuvalu	0
Total				55
Country that have superhero with cape				21
Country that doesn't have superhero with cape				73

## B. The Superhero Capes before Elimination

### 1. Eastern

No	Country	Amount	Superhero name	link
1.	Afghanistan	2	<i>Xarkar -animation-</i> <i>Wheelchair Man - comic-</i>	<a href="https://www.youtube.com/watch?v=zDSfeU37o38">https://www.youtube.com/watch?v=zDSfeU37o38</a> <a href="https://newmobility.com/meet-wheelchair-man/">https://newmobility.com/meet-wheelchair-man/</a> <a href="https://marvel.fandom.com/wiki/Sooraya_Qadir_(Earth-616)">https://marvel.fandom.com/wiki/Sooraya_Qadir_(Earth-616)</a> July 5, 2022
2.	Bangladesh	1	<i>Captain Kathal -</i>	<a href="https://www.youtube.co">https://www.youtube.co</a>

			<i>animation-</i>	<a href="#">m/watch?v=3hWkbfFhIP8</a> <a href="https://dailyasianage.com/news/243315/captain-kathal-our-very-own-vigilante-superhero">https://dailyasianage.com/news/243315/captain-kathal-our-very-own-vigilante-superhero</a>
3.	China	1	<i>Kong</i>	
4.	Egypt	2	<i>Black Adam</i> <i>Qahera</i>	<a href="https://www.idntimes.com/hype/entertainment/satria-wibawa-1/fakta-black-adam-exp-c1c2">https://www.idntimes.com/hype/entertainment/satria-wibawa-1/fakta-black-adam-exp-c1c2</a>
5.	India	2	<i>Dariya Dil,</i> <i>Superman</i>	
6.	Indonesia	1	<i>Godam</i>	
7.	Israel	1	<i>The Golem</i>	
8.	Japan	14	Anpanman; Gatchaman (Jinpei the Swallow, Joe the Condor, Ken Washio the Eagle); My Hero Academia (All Might, Grape Juice, Gran Torino, Lemillion, Nana Shimura); One Punch Man (Atomic Samurai, Blast, Flashy Flash, Saitama); Zebraman	
9.	Kazakhstan	1	<i>KazakhMan</i> comic	<a href="https://eurasianet.org/kazakhstan-kazakhman-brings-local-flavor-to-well-worn-superhero-format">https://eurasianet.org/kazakhstan-kazakhman-brings-local-flavor-to-well-worn-superhero-format</a>
10.	Kenya	1	<i>Storm</i>	<a href="https://fictionhorizon.com/most-popular-superheroes-by-country/">https://fictionhorizon.com/most-popular-superheroes-by-country/</a>
11.	Kyrgyzstan	2	<i>France the Face</i> <i>Sophia the Singer</i>  Both animation from the same show	<a href="https://web.facebook.com/110570884878159/videos/715744733003167?__so__=permalink">https://web.facebook.com/110570884878159/videos/715744733003167?__so__=permalink</a>  <a href="https://fastheroes.com/country/kyrgyzstan/">https://fastheroes.com/country/kyrgyzstan/</a>
12.	Malaysia	3	Banana Man, Keluang Man, Papazola	

13.	Marshall Islands	`	<i>Batmon</i> from BATMoN vs MAJURo (Film)	<a href="https://filmthreat.com/reviews/batmon-vs-majuro/">https://filmthreat.com/reviews/batmon-vs-majuro/</a>
14.	Niger	1	<i>Eru</i> comic	<a href="https://cinemashed.com/7-nigerian-superheroes-inspired-by-marvel-and-dc-characters/">https://cinemashed.com/7-nigerian-superheroes-inspired-by-marvel-and-dc-characters/</a>
15.	Nigeria	3	<i>The Bat Man, Guardian Prime</i> comic <i>Powerman</i>	<a href="https://en.wikipedia.org/wiki/Guardian_Prime">https://en.wikipedia.org/wiki/Guardian_Prime</a>
16.	Pakistan	3	<i>Commander Safeguard</i> –TV Mini-series- <i>Pakistan Man, Pakistan Girl</i>	<a href="https://www.youtube.com/c/SafeguardPakistan/featured">https://www.youtube.com/c/SafeguardPakistan/featured</a>
17.	Philippines	7	<i>Atom Man; Captain Barbell; Extranghero; Captain Flamingo (Captain Flamingo, Quantum Vigilante); Super Gee; Victor Magtanggol</i>	
18.	Singapore	3	<i>Fast Fry and Steam Marinade, HDTV Guy, SMRT Man</i>	
19.	Somalia	1	<i>Somtel Man</i> -film-	<a href="https://www.youtube.com/watch?v=Wg1GLCSx2gs">https://www.youtube.com/watch?v=Wg1GLCSx2gs</a>
20.	Tunisia	1	<i>Super-Tunisian</i>	<a href="https://www.imdb.com/title/tt11440000/">https://www.imdb.com/title/tt11440000/</a>
21.	Turkey	1	<i>Superman</i>	
22.	Zambia	1	<i>Captain Zambia</i> -comic-	<a href="https://creativepool.com/chimwasu01/projects/zambian-superheroes-for-comic-book-fans">https://creativepool.com/chimwasu01/projects/zambian-superheroes-for-comic-book-fans</a>
23.	Zimbabwe	2	<i>Captain Mfombi</i> –tv series-  <i>Captain Z</i> -	<a href="https://www.youtube.com/watch?v=-hULyq1YXxA&amp;list=PLKhjZjJnzfnVEbSIeQk43nShc4wVXSJ8l">https://www.youtube.com/watch?v=-hULyq1YXxA&amp;list=PLKhjZjJnzfnVEbSIeQk43nShc4wVXSJ8l</a>  <a href="https://www.youtube.com/watch?v=E9rqpO1Eg4g&amp;t=15s">https://www.youtube.com/watch?v=E9rqpO1Eg4g&amp;t=15s</a>

			animation-	
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## 2. Western

No	Country	Amount	Superhero name	link
1.	Algeria	1	Kismet	
2.	Argentina	1	<i>Cybersix Sonoman</i>	
3.	Australia	1	<i>Captain Invincible</i>	
4.	Bolivia	1	<i>Super Cholita</i> - comic-	<a href="https://en.wikipedia.org/wiki/Super_Cholita">https://en.wikipedia.org/wiki/Super_Cholita</a>
5.	Brazil	1	<i>Capitao 7</i>	
6.	Canada	7	<p><i>Captain Newfoundland</i> - comic-</p> <p><i>Dishman</i> -comic-</p> <p><i>Nelvana Of The Northern Lights</i> - comic-</p> <p><i>Jetcat</i> -animation-</p> <p><i>Super Shamou</i> - comic-</p> <p><i>Supersnipe</i></p> <p><i>The Polka Dot Pirate</i> -comic-</p>	<p>July 9, 2022</p> <p>Buxton, Marc. 2014. The 11 Greatest Canadian Superheroes. Retrieved from <a href="https://www.denofgeek.com/comics/the-11-greatest-canadian-superheroes/">https://www.denofgeek.com/comics/the-11-greatest-canadian-superheroes/</a> at July 9, 2022</p> <p><a href="http://www.internationalhero.co.uk/d/dishman.htm">http://www.internationalhero.co.uk/d/dishman.htm</a></p> <p><a href="https://www.dropbox.com/s/0j02d5hlarffaq/D12.pdf?dl=0">https://www.dropbox.com/s/0j02d5hlarffaq/D12.pdf?dl=0</a></p> <p><a href="https://m.facebook.com/themundaneadventuresofdishman/?__tn__=C-R">https://m.facebook.com/themundaneadventuresofdishman/?__tn__=C-R</a></p> <p>jetcat <a href="https://www.youtube.com/watch?v=E2HC2I5IYdw">https://www.youtube.com/watch?v=E2HC2I5IYdw</a></p> <p>Super Shamou <a href="http://www.internationalhero.co.uk/s/supshamo.htm">http://www.internationalhero.co.uk/s/supshamo.htm</a></p> <p>Supersnipe <a href="https://archive.org/details/sim_supersnipe_1942-10_1_6">https://archive.org/details/sim_supersnipe_1942-10_1_6</a></p> <p>Rocznik, Karen. 2016.</p>

				<i>The 7 Most Canadian Superheroes Ever.</i> Retrieved from <a href="https://www.mentalfloss.com/article/81951/7-most-canadian-superheroes-ever">https://www.mentalfloss.com/article/81951/7-most-canadian-superheroes-ever</a> at July 9, 2022
7.	Croatia	1	<i>Lavanderman</i> – comic/animation-	<a href="https://comicbookmovie.com/other/lavanderman-the-croatian-superhero-oflavender-a32037#gs.537fuv">https://comicbookmovie.com/other/lavanderman-the-croatian-superhero-oflavender-a32037#gs.537fuv</a>
8.	Czech Republic	1	<i>Pérák</i> -book-	McElvanney, Kaztie. (2019). Pérák, the only Czech superhero. Retrieved from <a href="https://blogs.bl.uk/european/2019/08/p%C3%A9r%C3%A1k-the-only-czech-superhero.html">https://blogs.bl.uk/european/2019/08/p%C3%A9r%C3%A1k-the-only-czech-superhero.html</a> at July 7, 2022
9.	Denmark	2	<i>Antboy, Dukse Drengen</i>	
10.	Dominica	1	<i>La Borinquena</i>	<a href="https://bleedingcool.com/comics/reading-la-borinquena-1-as-shazam-with-puerto-rican-mythology/">https://bleedingcool.com/comics/reading-la-borinquena-1-as-shazam-with-puerto-rican-mythology/</a>
11.	Ecuador	1	<i>Capitan Escudo</i>	<a href="https://sagacreativa.com/en/capitan-escudo-the-superhero-we-need/">https://sagacreativa.com/en/capitan-escudo-the-superhero-we-need/</a>
12.	France	4	<i>Fantax</i> -comic- <i>Fulguros</i> -comic- <i>Junior</i> -comic- <i>Superdupont</i>	July 7, 2022 <a href="https://superheroes.fandom.com/wiki/Crimson_Fox">https://superheroes.fandom.com/wiki/Crimson_Fox</a>  <a href="https://en.wikipedia.org/wiki/Fantax">https://en.wikipedia.org/wiki/Fantax</a>  <a href="http://www.internationalhero.co.uk/j/junioritaly.htm">http://www.internationalhero.co.uk/j/junioritaly.htm</a>  <a href="https://www.coolfrenchcomics.com/fulguros.html">https://www.coolfrenchcomics.com/fulguros.html</a>
13.	Germany	3	<i>Amanda Sefton</i>  <i>Captain Berlin</i>	<a href="https://en.wikipedia.org/wiki/Amanda_Sefton">https://en.wikipedia.org/wiki/Amanda_Sefton</a>

			<i>Zeitgeist of Schultz Heiliggruppe</i> - comic-	<a href="https://henchman4hire.com/2017/04/26/the-6-best-german-superheroes/">https://henchman4hire.com/2017/04/26/the-6-best-german-superheroes/</a>
14.	Haiti	1	<i>Brother Voodoo</i>	<a href="https://fictionhorizon.com/most-popular-superheroes-by-country/">https://fictionhorizon.com/most-popular-superheroes-by-country/</a>
15.	Ireland	2	<i>Banshee</i> <i>Jack o'lantern</i>	<a href="https://www.cbr.com/15-irish-superheroes-and-villains/">https://www.cbr.com/15-irish-superheroes-and-villains/</a>  <a href="https://therealstanlee.com/comics/marvels-top-5-irish-superheroes/">https://therealstanlee.com/comics/marvels-top-5-irish-superheroes/</a> July 7, 2022
16.	Italy	11	<i>Amok (comics)</i> <i>Atomán (Comic)</i> <i>Argoman the Fantastic Superman</i> (film) <i>Flashman</i> (film) <i>Goldface, the Fantastic Superman</i> <i>Medioman</i> <i>Plutos</i> <i>Rat-Man</i> <i>SuperAndy</i> (film) <i>The Pumaman</i> (film) <i>The Tree Fantastic Superman</i>	<a href="https://en.wikipedia.org/wiki/Amok_(comics)">https://en.wikipedia.org/wiki/Amok_(comics)</a>  <a href="http://www.internationalhero.co.uk/a/atoman.htm">http://www.internationalhero.co.uk/a/atoman.htm</a>  <a href="https://en.wikipedia.org/wiki/Goldface,_the_Fantastic_Superman">https://en.wikipedia.org/wiki/Goldface,_the_Fantastic_Superman</a>  Plutos <a href="https://comicbookplus.com/?cid=2592">https://comicbookplus.com/?cid=2592</a>  Ratman <a href="http://www.internationalhero.co.uk/r/ratmanitaly.htm">http://www.internationalhero.co.uk/r/ratmanitaly.htm</a>  <a href="http://www.internationalhero.co.uk/m/medioman.htm">http://www.internationalhero.co.uk/m/medioman.htm</a>  <a href="https://www.imdb.com/list/ls029593121/">https://www.imdb.com/list/ls029593121/</a>  The Three Fantastic Superman <a href="https://en.wikipedia.org/wiki/The_Three_Fantast">https://en.wikipedia.org/wiki/The_Three_Fantast</a>

				ic_Supermen
17.	Jamaica	1	<i>Shadow Catcher</i>	<a href="http://worldofblackheroes.com/2011/05/27/shadowcatcher-quaco/">http://worldofblackheroes.com/2011/05/27/shadowcatcher-quaco/</a>
18.	Latvia	1	<i>Cukmens</i> from Pigman's detectives	<a href="https://www.quora.com/Are-there-any-Latvian-superheroes">https://www.quora.com/Are-there-any-Latvian-superheroes</a> <a href="http://forestpedagogics.eu/portal/2019/11/22/pigmans-detectives-programme-is-globally-recognizes-as-one-of-the-best-practicies-in-forest-education/">http://forestpedagogics.eu/portal/2019/11/22/pigmans-detectives-programme-is-globally-recognizes-as-one-of-the-best-practicies-in-forest-education/</a>
19.	Lithuania	1	<i>Trolleybus-Man</i> - film-	<a href="https://www.youtube.com/watch?v=NAcu-4W_uEs">https://www.youtube.com/watch?v=NAcu-4W_uEs</a>
20.	Luxembourg	1	<i>Superchamp</i>	
21.	Mexico	2	<i>El Bulbo</i> <i>Justicia</i> –comic DC-	July 7, 2022 <a href="https://www.webtoons.com/en/challenge/elbulbo-cult-hero/list?title_no=225282&amp;page=1">https://www.webtoons.com/en/challenge/elbulbo-cult-hero/list?title_no=225282&amp;page=1</a> <a href="http://www.internationalhero.co.uk/e/elbulbo.htm">http://www.internationalhero.co.uk/e/elbulbo.htm</a>
22.	Spain	2	<i>Superlopez</i> <i>Supersonic Man</i>	Supersonic July 7, 2022 <a href="https://en.wikipedia.org/wiki/Supersonic_Man">https://en.wikipedia.org/wiki/Supersonic_Man</a>
23.	United Kingdom	2	<i>The Ghost</i> V	<a href="https://fictionhorizon.com/most-popular-superheroes-by-country/">https://fictionhorizon.com/most-popular-superheroes-by-country/</a>
24.	United States of America	41	<i>Buraaq</i> , DC Comic ( <i>Batgirl</i> , <i>Batman</i> , <i>Cloak</i> , <i>Doctor Mist</i> , <i>Omen</i> , <i>Raven</i> , <i>Robin</i> , <i>Red Robin</i> , <i>Shazam</i> , <i>Supergirl</i> , <i>Superman</i> , <i>Thor</i> , <i>Wildfire</i> man); Dreamwork ( <i>Captain Underpants</i> , <i>Megamind</i> ); Marvel	<a href="https://en.wikipedia.org/wiki/Black_Orchid_(character)">https://en.wikipedia.org/wiki/Black_Orchid_(character)</a> <a href="https://en.wikipedia.org/wiki/Extra%C3%B1o">https://en.wikipedia.org/wiki/Extra%C3%B1o</a> <a href="https://www.cbr.com/comics-superheroes-patriotic-captain-america/">https://www.cbr.com/comics-superheroes-patriotic-captain-america/</a>



			<p>Comic (Adam Warlock, Blue Marvel, Doctor Strange, Emma Grace Frost, Firebird, Gladiator, Hope Summers, Hyperion, Moonglow, Nighthawk, Nomad, Polaris, Rogue, Scarlet Witch, Sentry, Storm, Thor, Vision); Radioactive Man; Family Guy (Superman); Spawn</p> <p>New Comic</p> <p>Black Orchid Extraño Miss America Mister America The Fighting Yank U.S. Jones</p>	
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**C. Coding and Explanation Table for Validation**

Coding Data	Explanation	Valid/Invalid
1A/E/PCI/HI/CH/Xarkar	<p>Data 1A mentions that <i>Xarkar</i> is once being praised by all the Afgans because it's implied that he helped them to be free from the oppressors. Because of that, the story of <i>Xarkar</i> heroism spreads from city to city until the whole nation hears about it. Therefore, the sight of <i>Xarkar</i>, specifically his cape, will be quickly recognized despite him moving swiftly and doesn't stay in one place for long. From data 1B, <i>Xarkar</i> is holding a large scimitar, implying that he mainly uses his hand to attack his enemies. The cape can also be seen is only being stretched out normally over his shoulder. Thus, <i>Xarkar</i> cape is only there as an icon that symbolizes his value to uphold justice and defend the weak by turning into superhero, <i>Xarkar</i>, which is part of Pure Cultural Icon category.</p>	√
From: <i>Xarkar - And The Caravan Of Wealth: Issue 01 – English</i> (2019)		
Timestamp: [0:06 – 0:15] Narrator: “There was a time, the world was in awe when one and only one name was hailed by every child in the elderly, by every man and woman, by mothers and fathers. He was loved by the oppressed and feared by the oppressor.”		
1B/E/PCI/HI/CH/Xarkar		



Figure 1.1. *Xarkar - And The Caravan of Wealth: Issue 01 - English* (2019)

Timestamp: Back Cover

In order to let the Afghans understand that *Xarkar* meant no harm when they need help, he needs an icon that let people know that he wants to help them. Thus, *Xarkar* wears cape, specifically black cape. Black color is being used in the Afghanistan flag as a way to represent the dark past when they're being colonized by the British Empire (Qazi, 2018). Thus, this can be seen as symbolization that Afghanistan is currently a war zone or that *Xarkar* wants to become a superhero from Afghanistan who can eradicate all war violence. To sum up, *Xarkar* presents his cape as a meant to remember Afghanistan history, thus his cape belongs to History of the Icon.

*Xarkar* has been known to protect the oppressed and eradicate the oppressors. He didn't linger in one place too long and didn't put excessive violence over his enemies. However, as *Xarkar* has power that'll triumph over the oppressors, they are terrified and would not rather fight him. His cape is also a symbolization towards Afghanistan past and culture regarding war. Thus, *Xarkar* is a Citizen Hero.

2/E/PPI/IG/CH/Wheelchair Man



Figure 1.2. *Wheelchair Man* (2015)

Timestamp: Page 10 Issue 1

(No Dialogue)

*Wheelchair Man* has a red cape to emphasize his identity as superhero. It can be seen on how his cape flutters on the wind, but his fist and wheelchair are the one doing action to protect himself against the enemy. Additionally, the creator, Sayed, has stated that the demographic for the comic is for those who in wheelchair, especially children, to grow their spirit in life (Quinn, 2016). This is in accordance with the witness that see the superhero from the picture of the superhero is a young man on a wheelchair. Thus, *Wheelchair Man* belongs to Pure Personal Icon.

*Wheelchair Man* creator used superhero trope as the role model because he saw how superheroes are portrayed as humanity savior in the mainstream media in the United States of America. As stated before, the creator specifically created the superhero on a wheelchair to motivate people with disability like him to not give up on life, and that their condition won't hinder their dream (Quinn, 2016) Thus, since the use of *Wheelchair Man* cape is meant to represent a certain demographics, his cape belongs to Iconic Group.

√

	<p><i>Wheelchair Man</i> breaks the mainstream belief that someone with disability equals weakness by showing how he can become superhero despite his drawback. For that reason, <i>Wheelchair Man</i> is Citizen Hero.</p>	
<p>3/E/PPI/EI/RH/Captain Kathal</p> <div data-bbox="363 539 678 712" data-label="Image"> </div> <p data-bbox="357 714 683 813"> <i>Figure 1.3. Captain Kathal: Our very own vigilante superhero (2019)</i> </p> <p data-bbox="336 884 560 913">Timestamp: [3:25]</p> <p data-bbox="336 952 694 1048"> Bank robber:  Captain Kathal? What kind of stupid name is that? </p> <p data-bbox="336 1086 703 1182"> <i>Captain Kathal:</i>  Show some respect, punk! The Kathal is our national fruit. </p>	<p><i>Captain Kathal's</i> cape isn't known by lot of people. Instead of being scared, one of the bank robbers is angry that someone dares to fight them, implying they never heard nor realize opponent that they faced. Samir (2020), the producer and editor of the animated series, claimed that <i>Captain Kathal</i> is a parody of Batman, a superhero from DC Comics. For that reason, the suit, especially his cape, doesn't have any superpowers that may benefit his fight, putting <i>Captain Kathal's</i> cape as Pure Personal Icon.</p> <p>The bank robber is not only angry that someone disturbed his crime, but also that the hero has dumb name, which is from a Bangladeshi fruit. Furthermore, <i>Captain Kathal</i> used the fruit as the inspiration for the costume design. However, as mentioned before, <i>Captain Kathal</i> is a parody of Batman that is mixed with Bangladeshi fruit. As parody, it's natural that both of his character and appearance would resemble Batman. Therefore, the <i>Captain Kathal</i> presented his cape as Exploitation of the Icon.</p> <p><i>Captain Kathal</i> doesn't show any respect towards his enemy. He calls the bank robber as punk, and gives a rude gesture by pointing his finger at him. In many culture, pointing at someone is considered rude because it's associated with blame allocation (Jarret, 2018). <i>Captain Kathal</i> doesn't even consider the possibility that the bank robber may be in panic state and switch to fight mechanism in form of anger. The bank robber may be doing a bad thing, but treating a criminal based on one own judgment beyond legal consideration is a vigilante activity, in which is a form of Rogue Hero.</p>	<p>√</p>
<p>4/E/PPI/ECI/RH/Qahera</p>	<p><i>Qahera</i> accidently heard misogynistic stuff with her super-hearing, and proceed to attack them. However, the man silhouette didn't show any reaction nor dialogue calling her name. He only raised his hand as if trying to calm her down because she came out of nowhere and trying to attack him. It means he's unaware of</p>	<p>√</p>



Figure 1.4. *Qahera* (2013)

Chapter 18, page 5

The man:  
A good wife is an obedient wife! It is your Islamic duty to keep your women at home and in check!

Qahera:  
No! My super-hearing can't handle this nonsense!

Qahera:  
Ahh! (Proceed to attack)

*Qahera* and her cape identity. Furthermore, when *Qahera* jumped to attack her, her cape's purpose was there to show her movement. She already prepared a stick on her hands as way to attack the men instead. For these reasons, *Qahera's* cape belongs in Pure Personal Icon.

Throughout the chapters, *Qahera* often took off her cape even when she did her hero job. Even on this scene where she confronted the men, the cape seemed to vanish on the previous panel. This can be seen as a technical error from the artist or a matter of character angle, but it can also be taken as way that the cape doesn't mean much to *Qahera* identity as superhero. The cape is only there to remind both the citizens of her society and reader that *Qahera* is supposed to be superhero because her action is often not of superhero, but an outburst vigilante justice that took violence as the base. This put her cape as Exploitation of the Icon.

A hero is meant to protect the weak and fight crime. However, it doesn't mean unnecessary violence. The men may said something wrong according to her belief, but that doesn't give her the right to attack them. The idea of trying to talk and settle it peacefully seemed to be non-existent as she quickly judge that such topic can't be handled with nothing but violence. This puts her as Rogue Hero.

5/E/PCI/EI/RH/D.Superman




Figure 1.5. *Dariya Dil* (1998)

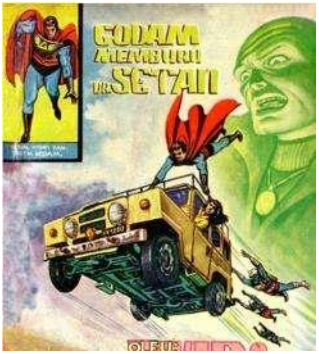

Timestamp: [44:07]

Radhi:  
(Singing tone)  
"You're my Superman."

*Dariya Dil* (1998) is a Bollywood movie, which mean it'll be primarily musical. As seen from this scene where Kavi, one of the main protagonists, being hold and fly together with Radhi while singing a love song proclaiming that Superman is hers. Naturally, she didn't mean the real Superman from DC Comic as the real Superman wouldn't expose himself above the city on a bright day with a woman besides her, but she's saying that Kavi is like Superman who will protect her from the danger. The real Superman from DC Comic is also not likely to exist in this movie as Kadhi is seen to wear Spider-Man outfit which is from another publishing company, Marvel. Therefore, both superheroes exist as fictional characters that are famous enough to have costume made after them. Furthermore, *Kavi*, while being portrayed as Superman, didn't use his cape to activate his ability to fly. For all that reasons, *Kavi's* cape belongs to Pure Cultural Icon.

√

	<p>The movie is intentionally using Superman to convey the meaning behind Radhi's feeling towards Kavi. There is no alteration to the appearance nor the meaning with the icon itself. Only the motive behind the use of the icon which is changed. Thus, the song is selling Superman name as way to tell what kind of person <i>Kavi</i> is, which means the cape being shown is Exploitation of the Icon.</p> <p>As the cape is only being used as a way to manifest Kavi and Radhi imagination, Kavi isn't really a superhero who can save citizens using his superpower. Furthermore, Radhi proclaimed that Superman is hers, implying he will only use Superman identity with her. That is to protect her. And with others, he will save them with his normal identity. Consequently, this puts Kavi as Rogue Hero.</p>	
<p>6/E/PCI/EI/CH/I.Superman</p>  <p>Figure 1.6.Superman (1987)</p> <p>Timestamp: [01:43:26]</p>	<p><i>Superman</i> (1987) is an Indian take on classic superhero story. Thus, the condition around the Indian <i>Superman</i> (<i>I.Superman</i>) will be similar with the original. This means that the Indian society is aware of <i>I.Superman</i> cape and the value behind its use. Unlike the original <i>Superman</i>, <i>I.Superman</i> doesn't show moment when the cape is able to hold the bullets. Thus, this can be interpreted that the cape is only being used as an object to show <i>I.Superman's</i> identity. For that reason, <i>I.Superman's</i> cape is Pure Cultural Icons.</p> <p>The official site of <i>Superman</i> (1987) movie directly stated that <i>I.Superman</i> is the Indian take of the classic superhero story. Although the synopsis didn't put which classic superhero story is being brought, it's clear that they mean to localize the American superhero of DC Comics, Superman, as Indian superhero. While it seems the director puts a work at first including adding new story and several characters; changing Kryptonite stone into other thing that has more Indian vibes; and give <i>Superman</i> a local Indian name, Shekhar; there's nothing much the director can do besides putting Indian mark on the classic superhero. If it's the Indian take, not only the name, but the costume and general appearance of <i>I.Superman</i> should've changed too because of cultural interference, yet it didn't. The costume wasn't changed at all in to give the illusion for the audiences that what they watch is still the</p>	√

	<p>Superman, not <i>I.Superman</i>. Thus, <i>I.Superman</i>'s cape is shown that way as form of Exploitation of the Icon.</p> <p>Just like the original, Shekhar as <i>I.Superman</i> also has the characteristics fitting to be Citizen Hero. It includes his high moral compass, his natural innate ability that comes from planet Krypton, and the desire of Shekhar to protect his new home. Thus, <i>I.Superman</i> is a Citizen Hero.</p>	
<p>7A/E/FLI/EI/CH/Godam</p>  <p>Figure 1.7.1. <i>Memburu Dr. Setan</i> (1969)</p> <p>Timestamp: Cover</p>	<p><i>Godam</i> power comes from his attire. When he's trying to escape from those who consider him as fugitive, he finds magic clothes that can make him very strong and invulnerable. He also finds a flag cloth that allows him to fly. At first, <i>Godam</i> hesitated to take the offered clothes and cape. However, he finally changed his mind as he thought and believed that the Father of Truth guides him. While the color of the cape has been changed in the later version, the cape origin remains the same. As for who is aware of <i>Godam</i>, it can be seen from data 7A that when he lifted the car, the girl didn't scream for help and trying to remove his hands from her car, but only sticking out her head as if she enjoying the air. This shows a sign of trust with <i>Godam</i> appearance and behavior. Furthermore, he's being followed by several people that wanted the girl back. They are forced to understand that <i>Godam</i> is able to beat them. Thus, they will remember the sight of cape as a reminder to be vigilant when seeing him in the future. Both the characters as ally and enemies are aware of <i>Godam</i> and his cape, so it can be concluded that <i>Godam</i>'s cape is Functional Local Icons.</p>	<p>√</p> <p>√</p>
<p>7B/E/FLI/EI/CH/Godam</p>  <p>Figure 1.7.2. <i>Godam</i> #69 (2014)</p> <p>Timestamp: 1<sup>st</sup> Panel</p> <p>Godam:  “Without any wind, the blue cape continues to flutter and the light from the armor lit up the room. Maybe the Father of Truth that guides me here.”</p>	<p><i>Godam</i> has several similarities with the American superhero character from DC Comic, <i>Superman</i>. Firstly, the color and the model of the superhero costume. Both <i>Godam</i> and <i>Superman</i> wear skin tight blue suit with underpant being put outside. On the chest part, there is a similar looking logo in term of shape at the chest part of <i>Godam</i> suit that resembles the “S” logo in <i>Superman</i> costume. They also wear red cape and boots. Secondly, <i>Godam</i> has full name as <i>Godam the Iron Man</i> because he's known to be bulletproof, which is also the case for <i>Superman</i>. Additionally, <i>Godam</i> has enormous strength as seen from data 7A that he's able to lift the car with ease. That scene is also similar with the iconic moment in</p>	<p>√</p>
<p>7C/E/FLI/EI/CH/Godam</p> <p>From: <i>Memburu Dr. Setan</i> (1969)</p> <p>Timestamp: Issue 1 Page 2</p> <p>Godam:</p>		

<p>Of course! Evil will always live in this world. But at least I managed to thwart one of the many evils. And I'm not going back one step!</p>	<p><i>Superman's</i> first comic, but he lifted the car from the bottom instead. Although <i>Godam</i> superpower isn't originally from him and needs tool unlike <i>Superman</i>, the similarity between their powers still remain. Thus, from the similarity in both the power and the superhero attire including the red cape, <i>Godam's</i> cape belongs to Exploitation of the Icon.</p> <p>In data 7C, <i>Godam</i> acknowledges that evil is an immortal entity that will always live in the world. This can be seen as <i>Godam</i> regard evil as natural thing in the world similarly to the idea of day and night that existed together in the world. Countless evil will be done as long as there are the sign of life in the earth. However, <i>Godam</i> doesn't give up and accept the evil, but he's fighting it because he deemed it as the right thing to do instead. Just like how he doesn't hesitate to rescue the girl who is in danger, <i>Godam</i> wouldn't hesitate to help people in need around him with his power. Thus, <i>Godam</i> is Citizen Hero.</p>	
<p>8/E/PPI/EI/CH/The Golem</p> <div data-bbox="379 1115 662 1234" data-label="Image"> </div> <p>Figure 1.8. <i>The Golem</i> (2003) Issue 1 compared with <i>Captain America</i> #1 (1941)</p> <p>Timestamp: Page 14 page 3</p>	<p>When <i>The Golem</i> attacks Hitler, the soldier who's on the side of Hitler begins shooting him despite it'll be meaningless. This can be the trope of mob villains given by the writer as they have role to make the main character shine by showing his ability to deflect bullet. However, it can also be seen as the soldiers aren't aware about <i>Golem</i> identity and strength through his cape, so they dare to show aggression towards the unknown figure instead of running away. As for the cape function, its only purpose is to symbolize about <i>the Golem</i> identity. Thus, <i>the Golem's</i> cape is Pure Personal Icon.</p> <p>The creators of <i>the Golem</i>, Eli Eshed and Uri Fink, has stated that they created <i>the Golem</i> as the alternate universe of Captain America, an American superhero from Marvel comic, where <i>the Golem</i> is as Israeli instead of American. The statement is proven by the similarity in <i>the Golem</i> (2003) with the cover of <i>Captain America</i> first issue in 1941. Firstly, the enemies that <i>the Golem</i> and <i>Captain America</i> punch are both the same person, Hitler, with only change of color in his uniform. Secondly, the punching pose is the same. Thirdly, the people around <i>the Golem</i> and <i>Captain America</i> have the same pose with different clothing, with people in <i>the Golem</i> have the attire that's common to wear in</p>	<p>√</p>

	<p>Israel. The additional cyan cape being added to the <i>the Golem</i> is possible to be the equivalent of <i>Captain America</i> that used his uniform as a symbol to inspire U.S. This is because Israel flag also has a dominant blue color on it. From all points above, <i>the Golem's</i> cape presentation is Exploitation of the Icon.</p> <p><i>The Golem</i> didn't attack other people around Hitler. Even when they appear to be hostile because <i>the Golem</i> attacks their leader, he lets the bullet hits him and defends himself by deflecting the bullet with his left hand. He is capable of attacking them back with his superpower to stop their attack, but he chose to be passive towards them instead. <i>The Golem</i> doesn't wish to commit unnecessary violence and only punches Hitler who he deemed as the source of the problem for his people, the Israelis. By defeating Hitler, <i>the Golem</i> can prevent the calamity caused by Hitler and thus able to protect his community. Thus, <i>the Golem</i> is Citizen Hero.</p>	
9A/E/PCI/AI/CH/Anpanman	<p><i>Anpanman</i> often fights against Baikinman, the main antagonist of the series. Baikinman is an alien coming from Baikin Planet in an egg as a baby the same day <i>Anpanman</i> was born. As if they're destined to be enemies toward each other, throughout the series, <i>Anpanman</i> will always stop Baikinman's evil plans for others, thus elevating his name throughout the country. As for <i>Anpanman's</i> cape, he already wore one since he was a child. Although the cape design changes as he grows up, it subtly symbolizes that <i>Anpanman</i> identity is superhero. As for the functionality, <i>Anpanman</i> never uses it when he's helping others. The fabric for his cape is also not special as his cape from his planet is easily get changed to a new one. Thus, <i>Anpanman's</i> cape is Pure Cultural Icons.</p>	√
 <p>Figure 1.9.1. Anpanman Eps 1 (1988)</p> <p>Timestamp: [4:24]</p>	<p><i>Anpanman's</i> cape is red may be an influence of the American superhero from DC Comic, <i>Superman</i>, who is well-known for his red cape. The use of red cape along with the other attires for <i>Anpanman</i> is to let the audiences understand that he is a superhero. The presentation of red cape is necessary as the demographic for the series is for children depicted by the drawing style shown in the series. Thus, <i>Anpanman's</i> cape is presented that was as Appearance of Icons.</p>	
9B/E/PCI/AI/CH/Anpanman		
 <p>Figure 1.9.2. Anpanman Eps 1 (1988)</p> <p>Timestamp: [20:34]</p>		
9C/E/PCI/AI/CH/Anpanman		





Figure 1.9.3. Anpanman Eps 1 (1988)

Timestamp: [20:34]

Anpanman is a selfless superhero who doesn't mind to literally torn his head apart to feed a hungry stray dog. Anpanman doesn't sacrifice himself because he can be fixed later at home, but he merely thought of himself just happened to be able to help the dog through himself and is more than happy to do it. He wants people around him to be happy and at peace, in which is why he always fight Baikinman who disrupted the peace of the denizens on the earth. Thus, Anpanman is a Citizen Hero.

10A/E/PPI/HI/RH/GoldenBat



Figure 1.10.1. Golden Bat Ep1 (1967)

Timestamp: [2:24]

Golden Bat is an ancient sorcerer from 10,000 years ago who is able to wake up from his slumber to save the Earth when the resurrection requirement is fulfilled. Thus, not many people know about him because 10,000 years have passed. He often uses his magical wand to perform attack on the enemies that dare to bother the Earth. His cape is only used as an object to symbolize his identity as superhero, as he only used his cape to taunt and scare the enemy by flaunting his cape like a bat. In summary, Golden Bat's cape is Pure Personal Icon.

10B/E/PPI/HI/RH/Goldenbat



Figure 1.10.1. Golden Bat Manga (1947)

Timestamp: Page 1

Golden Bat appearance as anime in 1967 isn't the first one. Back in 1947, Golden Bat has appeared on a manga with different clothing theme because the time setting isn't modern unlike in the animation. The manga portrayed Golden Bat with renaissance costume that has duffle clown collar. However, the red cape remains the same. As Golden Bat is mentioned to sleep for 10,000 years before waking up, it's possible that the manga takes place before he sleeps. Thus, the cape has been around with Golden Bat since 10,000 years ago or more and been used until now because it carries as a reminder of his long history as superhero. In summary, Golden Bat's cape is shown that way to show the history behind the cape, meaning it is History of the Icon.



10C/E/PPI/HI/RH/Goldenbat



From: Golden Bat Ep1 (1967)  
Timestamp: [21:15 - 21:30]


Professor Yamatone:  
"10,000 years from now, a great calamity will befall the human race. When that time

Golden Bat rarely appears on the series. This can be seen as the writer wish not to end the conflict too quickly since Golden Bat is an omnipotent sorcerer who is capable of ending the enemies quickly, but can also be a testament to Golden Bat's value as superhero who only come to help when someone in needs calling him. When Golden Bat fights his enemies, he

<p>comes, if someone pure of heart arrives at this place, remove the lid of this sarcophagus, and I, the superhero Golden Bat shall awaken from my slumber 10,000 years, to fight alongside you."</p>	<p>also didn't immediately end the fight. This is a possibility of another case where the writer didn't end the fight despite <i>Golden Bat</i> is capable of doing so in fear that it'll make the series less enjoyable to watch. However, it can also be interpreted as <i>Golden Bat</i> takes amusement in his fight, as he often used various spells to prolong the battle and even laughing. Furthermore, the tone of his laugh is an evil laughter applied which is often used by villain with <i>mwahahaha</i> can be heard from his figure. From that explanation, <i>Golden Bat</i> is a Citizen Hero.</p>	
<p>11A/E/FCI/ECI/CH/AllMight</p>	<p>From data 11A, it's known that <i>All Might</i> has established his superhero career since 60s until his existence becomes influential enough in the present time that his name alone scares the villains. It's evident by data 11C, that because of <i>All Might</i>, the crime rate in Japan has decreased significantly. It also means that as the established symbol of peace in Japan, the sight of his cape will calm people immediately. Furthermore, his costume and cape has a function not to hinder <i>All Might</i> movement as mentioned by him in 11B. He is thankful for his scientist friend who created the costume for him since it made <i>All Might</i> able to rescue people faster. From all points above, <i>All Might's</i> cape belongs in Functional Cultural Icon.</p>	<p>√</p>
<div data-bbox="357 808 683 994" data-label="Image"> </div> <p data-bbox="363 999 676 1093"> <i>Figure 1.11.1. My Hero Academia Season 1 Eps 6 (2016)</i> </p> <p data-bbox="336 1128 571 1160">Timestamp: [10:22]</p> <p data-bbox="336 1200 687 1294">Tsuyu: Midoriya: "What... That's the costume from 60s..."</p>	<p>From data 11A, <i>All Might</i> appearance has a closer style to American comic style in the Silver Age with bright color and contrast shadow (Centeno, 2020). Furthermore, Horikoshi, the creator of <i>My Hero Academia</i> has stated in an interview that the appearance of <i>All Might</i> is from American superhero, Superman of the DC Comics, and his character is from a character in Japanese show titled <i>Dragon Ball</i>, Goku. The inspiration using Superman and Goku for <i>All Might</i> is stated only as a callback to Superman and Goku as the ultimate existence (Aoki, 2018). It means, <i>All Might</i> has differences from the two characters he's taken inspiration from, including: he is a human; His power isn't innate; and as he's willing to work another job other than superhero using his <i>All Might</i> identity. Thus, since <i>All Might's</i> cape is meant to solidify his identity as the ultimate existence, his cape belongs to History of the Icon.</p>	<p>√</p>
<p>11B/E/FCI/ECI/CH/AllMight</p>		
<p>From: My Hero Academia the Movie Two Heroes (2018) Timestamp: 00:04 All Might: "Thanks to the clothes you made, we arrived on time."</p>		<p>√</p>
<p>11C/E/FCI/ECI/CH/AllMight</p>		
<p>From: <i>My Hero Academia</i> S1 (2016) Eps 3 Timestamp: 00:15 – 00:27 Midoriya: "Following his arrival onto the scene, the once grave rate at which new villains appeared began to dwindle year by year." "Both in name and in reality, he became the man known as a Symbol of Peace"</p>		<p>√</p>
<p>11D/E/FCI/ECI/CH/AllMight</p>		

 <p>Figure 1.11.2. My Hero Academia Season 1 Eps 1 (2016)</p> <p>Timestamp: 13:22 All Might: “I am here.”</p>	<p>All Might is known as a Symbol of Peace in both name and reality because his power has defeated the villains and has an iconic appearance. As seen from data 11A, he even shows his smile in a classroom where it's peaceful because he wants everyone to be at ease. Even when rescuing a lot of people as seen in data 11D, All Might didn't only come when there's enemy, but in the face of natural disaster and people in need, he is not only rescuing them, but also keeping his smile to ensure everything is safe because he's there. Thus, he is a Citizens Heroes.</p>	
<p>12A/E/PPI/AI/RH/Grape Juice</p>  <p>Figure 1.12. My Hero Academia Season 1 Eps 6 (2016)</p> <p>Timestamp: [18:25] Tsuyu: “It's super sticky.”</p>	<p>Grape Juice has to explain his power to his classmate in order for them to work together implied that Grape Juice's cape is unknown to society. Additionally, Grape Juice's costume, specifically his cape, doesn't hold any functional purpose besides symbolizing his identity as superhero and his quirk, or his power. Thus, Grape Juice's cape belongs to Pure Personal Icon.</p> <p>Although Grape Juice pants has functional purpose as a bowl to place his grape from his ability, his cape doesn't. The cape serves as a Grape Juice identity as superhero. Thus, his cape belongs to Appearance of the Icon.</p> <p>Grape Juice values himself before others in the face of adversity. It can be seen from data 18B where he would rather waiting for help rather than sacrificing himself to help others. He also doesn't hold confidence over his power and uses it as an excuse to stay silent. He believes it's better to be quiet rather than fighting with an ability that doesn't suit combat. Even when Grape Juice decides to help in the end, it's because he doesn't want to lose to the main character, instead of wanting to save others. Thus, Grape Juice is a Rogue Hero.</p>	<p>√</p> <p>√</p>
<p>12B/E/PPI/AI/RH/Grape Juice</p> <p>From: My Hero Academia S1 (2016) Eps 10 Timestamp: 18:47 – 18:53 Grape Juice: “I told you, didn't I!? Let's just wait quietly to be rescued!” “My quirk isn't suited towards combat at all!”</p>		
<p>13A/E/PPI/HI/RH/Gran Torino</p> <p>From: My Hero Academia S2 (2017) Eps 13 Timestamp: 17:16</p> <p>All Might: “He's taught at U.A. before, but for only a year. That man was my homeroom teacher. He also knows about one for all”</p>	<p>Gran Torino isn't well-known as superhero, but rather as a teacher who once taught at U.A. for a year. All Might still remembers him because Gran Torino was the one teaching him back then as his homeroom teacher. Although Gran Torino has taught the number one superhero and is quite close to him, because he retired for one year, he's not well-known. It can be seen from how Endeavor, the number two superhero after All Might, doesn't know him despite proclaiming as All Might rival. As for</p>	<p>√</p> <p>√</p>

13B/E/PPI/HI/RH/Gran Torino	 <p>Figure 1.13.1. My Hero Academia Season 2 Eps 14 (2017)</p> <p>Timestamp: [06:17]</p>	<p><i>Gran Torino's</i> cape, it doesn't have additional function besides as his superhero identity. It can be seen in data 15B on how <i>Gran Torino</i> kicks Midoriya using his feet alone. Thus, <i>Gran Torino's</i> cape belongs to Pure Personal Icon.</p> <p>Horikoshi, the creator of <i>My Hero Academia</i> (2017), has stated in an interview that <i>Gran Torino</i> is based on Yoda character as tiny, old-man teacher in <i>Star Wars</i>, an American Sci-Fi movie (Peters, 2018). Unlike Yoda however, <i>Gran Torino</i> wears a cape on his back. Thus, it can be concluded that <i>Gran Torino</i> is the superhero version of Yoda, and without Yoda as the inspiration, <i>Gran Torino</i> character and appearance, especially his cape, won't exist. Thus, <i>Gran Torino's</i> cape belongs to History of the Icon.</p>	√
13C/E/PPI/HI/RH/Gran Torino	<p>From: <i>My Hero Academia</i> S2 (2017) Eps 17 Timestamp: 10:57 - 11:03</p> <p>Gran Torino: "Damn, I ended up splitting the road. My control's rusty, it's been so long." Endeavor: "Well now, aren't you something, Mr. Golden Ager."</p>	<p><i>Gran Torino</i> isn't well-suited as superhero job as seen from data 15C. Due to his retirement, he failed to control his power when defeating the enemies. Furthermore, even as a teacher, <i>Gran Torino</i> doesn't fully commit to it. It can be seen from data 15A on how <i>Gran Torino</i> only taught for one year despite not violating any rules. Moreover, his way of teaching relies on direct fight, an unorthodox way. Thus, <i>Gran Torino</i> is someone who put individual freedom first and values his own belief. Thus, <i>Gran Torino</i> is a Rogue Hero.</p>	√
14A/E/FPI/AI/CH/Lemillion	 <p>Figure 1.14.1. My Hero Academia Season 4 Eps 6 (2019)</p> <p>Timestamp: [12:02]</p>	<p><i>Lemillion</i>, also known as Mirio Togata, has special material in his superhero costume. The costume, including his cape, is lined with special fibers produced from his hairs. This allows <i>Lemillion's</i> costume to phase with him whenever he activates his Quirk. Its design is based on a hero who saved and inspired him when he was young. Furthermore, <i>Lemillion</i> also used it in battle to distract the enemy and wrapped up Eri, the little girl whose power is being exploited. Because <i>Lemillion</i> is still in high school, there aren't many people who know his identity as a superhero except for his classmates and teachers. It can also be seen in data 14B from how Overhaul, a prominent figure in a well-known Yakuza organization, who supposed to know all kind of information since he comes from underworld, isn't aware of <i>Lemillion</i> and instead asking their identities for trying to intervene with his business. Thus, it can be concluded that <i>Lemillion's</i> cape is</p>	√
14B/E/FPI/AI/CH/Lemillion	<p>From: <i>My Hero Academia</i> S4 (2019) Eps 4 Timestamp: 04:29</p> <p>Overhaul: "This is the first time I've seen either of you two heroes. Are you rookies?"</p>	<p>Because <i>Lemillion</i> is still in high school, there aren't many people who know his identity as a superhero except for his classmates and teachers. It can also be seen in data 14B from how Overhaul, a prominent figure in a well-known Yakuza organization, who supposed to know all kind of information since he comes from underworld, isn't aware of <i>Lemillion</i> and instead asking their identities for trying to intervene with his business. Thus, it can be concluded that <i>Lemillion's</i> cape is</p>	√
14C/E/FPI/AI/CH/Lemillion			

<p>From: <i>My Hero Academia Season 4 Eps 11</i> (2019)</p> <p>Timestamp: [15:57]</p> <p><i>Lemillion:</i> “A hero’s cape is for bundling up a young girl who’s in terrible pain!”</p>	<p>Functional Pure Icons.</p> <p>Although <i>Lemillion’s</i> face and name may be a homage to a Franco-Belgian comic books, Tintin, the cape is an original addition to show <i>Lemillion</i> identity as superhero. The cape has red color which is common to be used for superhero following its predecessor, <i>Superman</i> from DC Comics in U.S. Additionally, Wright (2010) has stated that red has positive meaning which includes physical courage, masculinity, and warmth. The physical courage is in line with <i>Lemillion</i> who doesn’t hesitate to confront the gangster that kidnap Eri. He failed to retrieve Eri before out of fear, but instead of staying in regret, he tries to pay his past mistake by using all his power to save Eri, which is a form of masculinity that tries to be responsible and protect the loved ones. The warmth of <i>Lemillion’s character</i> can be felt from his statement about the cape purpose. He used his cape to wrap Eri and screamed to the bewildered gangster that superhero’s cape is for bundling up a young girl’s who’s in terrible pain, clearly directing his statement to Eri. Thus, the presentation of <i>Lemillion’s</i> cape is part of Appearance of the Icon.</p>	<p>√</p>
<p>14D/E/FPI/AI/CH/Lemillion</p>  <p><i>Figure 1.14.2. My Hero Academia Season 4 Eps 6</i> (2019)</p> <p>Timestamp: [18:34]</p> <p><i>Lemillion:</i> “I won’t. I won’t let you get hurt anymore!”</p>	<p><i>Lemillion</i> uses his superpower to save Eri even at the cost of losing his power. He doesn’t regret the choice, as he wished not to make the little girl sad anymore. While his altruistic decision may be based on guilt and pity towards the girl pitiful fate, it’s still a form of heroism to be able to have courage to sacrifice himself for someone. By protecting Eri, <i>Lemillion</i> unknowingly rescues potential future victims of Overhaul’s plan. This is because Overhaul has plan to erase all the power, or quirk, from the world using Eri’s ability. Thus, <i>Lemillion</i> has possibly saved the entire community of people with quirk. Thus, <i>Lemillion</i> is a Citizen Hero.</p>	<p>√</p>
<p>15/E/PLI/AI/RH/Atomic Samurai</p>  <p><i>Figure 1.15. One-Punch Man</i></p>	<p><i>Atomic Samurai</i> is a 3th S-Rank superhero, so despite his cape doesn’t hold any positive merit as seen from him using his katana to slash his enemies, the sight of his cape will calm down the masses when they see it. However, the monsters often don’t recognize him as monster doesn’t follow human news. Thus, <i>Atomic Samurai’s</i> cape belongs to Pure Local Icon.</p> <p><i>Atomic Samurai</i> wears a long dark-red cape. Despite the length, he’s not hesitate to run and</p>	<p>√</p>

<p>S1 episode 10 (2016)</p> <p>Timestamp: [18:36]</p> <p>(Atomic Samurai slashes Malazard into pieces)</p>	<p>cut Malazard into tiny pieces. It shows his confidence in his technique. Furthermore, Wright (2010) stated that the positive meaning of red is physical courage, masculinity, and warmth. The warmth character holds true to <i>Atomic Samurai</i> because when his disciple told him to run away when Malazard cut his hand, instead of running away, he cut the enemy instead. It shows both of his courage and compassionate towards his disciple. Thus, his cape is part of Appearance of the Icon.</p> <p>From his name alone, <i>Atomic Samurai</i> is a man who value his Japanese ideology. This is also evident on his appearance, by wearing <i>haori</i>, a traditional Japanese clothes, and tying his hair in traditional style usually used by samurai. His appearance and technique is possible to be a resemblance on one of the interpretations of a Japanese samurai, Sasaki Kojiro, where he also wear long dark-red capes. However, <i>Atomic Samurai</i>'s character and technique are different with Sasaki. Regardless, a samurai isn't always a hero. Instead of trying to rescue his disciple to safe place and ensure that there isn't any injured citizens near the enemy, <i>Atomic Samurai</i> only focused on recklessly attacking Malzagard despite knowing he has allies. Groeholm (2010) said that the negative trait of red is defiance and aggression. Thus, he uses his cape as a representation of his character as Rogue Hero.</p>	
<p>16A/E/PPI/HI/CH/Blast</p> <p>From: <i>One-Punch Man Manga</i> (2019)</p> <p>Timestamp: Ch 137, page 16, 1<sup>st</sup> Panel</p> <p>Tatsumaki: "Who?"</p>	<p><i>Blast</i> rarely appears in the manga, and when he did appear, he doesn't use the cape to attack, but rather, his hand gloves that will activate his teleportation ability. His rare appearance in the <i>One-Punch Man</i> society resulting in a lot of people unaware of <i>Blast</i> appearance. He had to introduce himself to Tatsumaki, the child that he rescued, because people who know the existence of his cape, his identity, is only a few.</p>	√
<p>16B/E/PPI/HI/CH/Blast</p>	<p>This makes <i>Blast</i> cape as Pure Personal Icon.</p> <p><i>Blast</i> has some similarities with DC Comics superhero, Superman, they are: firstly, both of <i>Superman</i> and <i>Blast</i> perform hero activity as hobby because they have job. <i>Superman</i> is a journalist who use Clark Kent as his secret identity, while <i>Blast</i> has <i>proper job</i> on his own. Secondly, the clothing. <i>Blast</i> has his name emblem placed on his chest, the trunk that is sewn into the fabric of his suit, and <i>Blast</i> cape.</p>	√



Figure 1.16. One-Punch Man Manga (2019)

Chapter 137, page 16-17

Blast:  
I'm Blast. I work as hero.

Well... I say that but I do have a proper job too.  
...I guess this is more of a hobby.

It bears some resemblance to Superman costume which has iconic S inscribed to his chest and equipped with red trunk. Thirdly, *Blast* face and power aren't shown here despite this is his first full appearance. The mystery around his identity is possible to be a connection to Superman's secret identity as superhero. Fourthly, *Blast* is shown to carry a cube. The cube has been shown to be a heavy thing because when Saitama tosses it, it sinks into the ground. Yet, *Blast* carries it easily, as he has immense levels of physical strength, similar to Superman. In short, *Blast* cape is a part of tribute to remember Superman, but not as his exact copy because some of *Blast* character and appearance are different from Superman, thus *Blast* cape is History of the Icon.

In this panel, *Blast* says the dialogue after he rescued Tatsumaki, a child that is being sold off to research facility, from a monster attack. All the other people in the facility has escaped and didn't rescue Tatsumaki because they deemed her as failed experiment. However, *Blast* still rescued her despite her being the only person left there. Furthermore, he admits that the hero job is a hobby. A hobby, according to Oxford dictionary, is an activity that one does for pleasure when they're not working. This means that *Blast* doesn't see helping others, which means being hero, as working that will need to be repaid by something else, but rather an activity that makes him happy. All the characteristics pointed *Blast* as being Citizen Hero.

17/E/PLI/AI/RH/Flashy Flash





Figure 1.17. One-Punch Man Manga (2019)

Chapter 96, page 23

*Flashy Flash*'s cape doesn't have any benefit for his attack as seen from how he defeated his enemy by using his sword. However, because he is a 13<sup>th</sup> S-Rank superheroes, a lot of citizens and heroes will recognize his appearance based on his clothes. However, as seen in the image, the monsters don't recognize him and proceed to attack him but ended up being defeated instead. Thus, the cape belongs to Pure Local Icon.

*Flashy Flash*'s long white cape isn't functional, but only used to accentuate the speed of *Flashy Flash* swordplay as seen in the image. Unless he stays still, his cape would always show to fly above, indicating how fast

√

	<p>he move, thus, his cape belong to Appearance of the Icon.</p> <p>In the official issue of Hero Bulletin (2017), <i>Flashy Flash</i> is mentioned to have the lowest <i>justice</i> rating out of all the S-Class heroes, and it is evident based on how he mercilessly slashed his opponent without even seeing them. He employs an individual freedom value which is part of Rogue Hero.</p>	
<p>18/E/PPI/HI/RH/Saitama</p>  <p><i>Figure 1.18. One-Punch Man OVA: Road to Hero episode 0 (2016)</i></p> <p>Timestamp: [16:51]</p> <p>Saitama: “Even though it’s just for a hobby, I’m still a hero.”</p>	<p><i>Saitama</i> was wearing a tracksuit, but when he said the dialogue, the draper, the one who will tailor <i>Saitama</i>’s suit later, can see the shadow of <i>Saitama</i>’s costume. The cape, especially, doesn’t hold any function and only few people know about its true meaning despite <i>Saitama</i> actively hunted monsters for years, thus it belongs to Pure Personal Icon.</p> <p><i>Saitama</i>’s outfit is a subtle tribute to an old children anime character, <i>Anpanman</i> (Bond, 2018). It can be seen from how <i>Saitama</i>’s outfit is a color-reversed version of the <i>Anpanman</i> outfit. However, <i>Saitama</i>’s character and the origin on how he got the cape differs from <i>Anpanman</i>. Thus, the cape belong to History of the Icon, where his cape is a reminder for <i>Anpanman</i> existence.</p> <p>ONE said in the interview (2012) that the coolness of a hero comes from the spirit and not their looks, thus creating the simple-looking character of <i>Saitama</i>. The dialogue carries the simplicity of his unconventional motivation as hero, a hobby, but he still acknowledges the duty of the hero. Thus, he belongs to Rogue Hero.</p>	√
<p>19A/E/ FCI/AI/CH/Zebraman</p> <p>From: <i>Zebraman</i> (2004)</p> <p>Timestamp: 00:20:56 - 00:21:06</p> <p>Asano: “The series was cancelled after only 7 episodes, but fans still remember it.”</p>	<p><i>Zebraman</i> was originally a superhero from an old television series. Despite being cancelled early, the main character, Shinichi Ishikawa, who is a 3<sup>rd</sup> grade teacher is an avid fan of <i>Zebraman</i> shows that he made a costume after the superhero and wore it outside at night time. There aren’t many fans for the canceled show, so Shinichi was surprised when he saw a transfer-student, Shinpei, drew <i>Zebraman</i> and even following Shinichi when Shinpei saw him in his costume mode. One day, when he walked with his <i>Zebraman</i> outfit, he encountered an alien enemy, in which he defeated with his newly found power. With his new power, he helped people in need. However, he often met criminals who are possessed by a green slime-</p>	√
<p>20B/E/FCI/AI/CH/Zebraman</p>  <p><i>Figure 1.19.1. Zebraman</i></p>		√




<p>(2004)</p> <p>Timestamp: [01:35:02]</p> <p>19C/E/ FCI/AI/CH/Zebraman</p>	<p>based alien force, which made him realize that <i>Zebraman</i> series is a prophecy written by the director to warn the humanity. The series has an ending where <i>Zebraman</i> died after flying, so Shinichi was afraid to help. However, through Shinpei encouragement, he started fighting and got new evolution in the middle of fighting the aliens. The cape sprouts bigger from his back and swats the aliens away. At the end, because Shinichi has defeated the monster, the public cheer and call him <i>Zebraman</i>. To sum up, since at the end Shinichi, or <i>Zebraman</i>, has been known by the whole country, and his cape is capable to defeat enemies on its own, <i>Zebraman's</i> cape belongs to Functional Cultural Icon.</p> <p>Zebra symbolism can be seen from its stripes. The black and white, much like the Yin and Yang represents balance (Bernadette, 2017). Zebras also use their stripes to blend in with their herd in order to avoid predator. Zebras are also one of the animals that is difficult to train because they like freedom. Thus, by wearing a superhero suit and cape that resembles zebra, Shinichi characteristic as superhero can be interpreted as someone who try to balance his power as superhero, willing to work together to avoid danger (as seen when Shinpei encourages him), and while he values freedom, he also tries staying in herd, which in this case is society. This means that <i>Zebraman's</i> cape which reminds people of zebra characteristic use Appearance of the Icon.</p> <p>Shinichi is an ordinary man who works as 3<sup>rd</sup> grade teacher. However, when he heard a woman's cry for help while he was walking around the night wearing the <i>Zebraman</i> costume, he didn't hesitate to help her despite not having any power. Not only that, Shinichi who got discouraged because of his supposedly death fate, still fighting the aliens because he knows someone is in need of help. However, as he gets power and is praised by the society, he doesn't boast, but nervously waves to the crowd while smiling instead. His altruistic tendency fits him to be a Citizen Hero.</p>	<p>√</p>
 <p>Figure 1.19.2. <i>Zebraman</i> (2004)</p> <p>Timestamp: [01:50:15]</p>	<p>When Batyr got his costume from his scientist neighbour, he quickly uses it in public.</p>	<p>×</p>



Figure 1.20.1. *KazakhMan* (2021) Episode 1

Timestamp: Page 1, 1<sup>st</sup> Panel

Citizen 1:

“Is he meant to be some kind of superhero? Couldn’t think of anything original?”

Citizen 2:

“What the hell is he wearing?”

Citizen 3:

“Oh dear, what is this?”

20B/E/FPI/IG/RH/KazakhMan



Figure 1.20.2. *KazakhMan* (2021) Episode 8

Timestamp: Page 5, 5<sup>th</sup> Panel

20C/E/FPI/IG/RH/KazakhMan

From: *KazakhMan* (2021) Episode 8

Timestamp: Page 4, 3<sup>rd</sup> Panel

*KazakhMan* father:

“I should have asked your uncle Berik to give you a position at his work. Or I should’ve sent you to the army actually, since you just ‘need’ to be a hero!”

*KazakhMan*:

“Enough! I will prove to you that I can do this myself! And




As expected, not only people are surprised seeing *KazakhMan*, his superhero name created by his friends, many people sneer at his appearance and thinks of Batyr as some sort of nuisance. As for his cape, it was designed to hold some bullets for Batyr protection when he got attacked. Thus, *Kazakhman*’s cape belongs in Functional Pure Icon.



The creator of *KazakhMan*, Beksultan Kazybek, wishes to create something truly Kazakh for the country representation instead of another copies of American superheroes (Kumenov, 2020). Thus, in order for *KazakhMan* to be recognized as Kazakh superman, as in the iconic superhero of a country, the superhero needs to have a fighting spirit and high spirit of upholding justice. However, to make *Kazakhman* more likable and relatable to the Kazakhstani teenager, the target readers of the *KazakhMan*, the superhero can’t be flawless. Thus, *KazakhMan* is made to be a teenager that has lazy streak and struggles to make appointment in time. From all point about, *KazakhMan* and his cape is shown that way to appeal to Kazakhtani teenager who is meant as their representation. Thus, *Kazakhtani* cape presentation belongs to Iconic Group.

Batyr, the main character who is later going to be *KazakhMan*, is a Kazakh teenager who has tendency to help people with his power. Despite the warning of his friends that he might get caught and going to be used as guinea pig, Batyr still runs after people in need. When he was a child, his parents who were aware of Batyr power didn’t support him, but instead pressuring him to get a decent job and stop playing something that doesn’t get money. Batyr is mad, but instead of throwing profanity, he declared to his parents that he will become superhero respected by everyone without their help. Thus, while Batyr has altruistic tendency, his motive of becoming superhero also mixed with desire to be recognized. Furthermore, in regard of his daily activity, Batyr often appears lazy and late to come in appointed time. While it’s normal for teenager due to surging hormones (Illinois, 2005), but since the creator has stated that *KazakhMan* needs to have some negative characteristics, the lazy personality is meant as something that superhero doesn’t

<p>become a hero respected by everyone! Just you wait!”</p>	<p>have. Furthermore, when being confronted with his scientist neighbour who offered to help him, Bartyr firmly refuses and only agreed when the scientist deceived him to make an oath. Thus, <i>KazakhMan</i> is meant to be Rogue Hero who value his freedom.</p>	
<p>21A/E/PPI/IG/CH/Franc</p>	<p><i>Franc the Face</i>, or also called as <i>Franc</i>, is a</p>	<p>×</p>
<div data-bbox="365 573 675 719" data-label="Image"> </div> <p data-bbox="344 719 699 786">Figure 1.21.1. <i>Franc the Face</i> (2019)</p> <p data-bbox="336 819 571 853">Timestamp: [00:23]</p>	<p>superhero created by FAST Heroes team. They made the superheroes as part of stroke awareness project implemented by the World Health Organization (WHO) and in partnership with the Ministries of Education and Health. They aim to raise awareness of stroke symptoms, especially in Kyrgystan that has low public awareness of stroke symptoms, by creating several superhero characters that has related ability to the stroke symptoms. There are four superheroes created, including <i>France the Face</i>, which as his name implied, has superpower that includes his face. According to the official site of FAST Heroes, when <i>Franc</i> didn't use his face to make Timmy laugh as seen from data 21A, he would use his face to disguise himself while fighting the evil clot. Since <i>Franc</i> only uses his face, it means his cape is only meant as an icon to symbolize his identity as superhero. Furthermore, from the videos that FAST Heroes released, there aren't indication that a lot of people excluding Timmy knows about <i>Franc</i> as it only shows <i>Franc</i> taking selfies with silly face to make Timmy laugh in his home. Thus, this puts <i>Franc the Face</i>'s cape as Pure Personal Icon.</p>	
<p>21B/E/PPI/IG/CH/Franc</p>		
<div data-bbox="376 920 663 1088" data-label="Image"> </div> <p data-bbox="336 1088 703 1155">Figure 1.21.2. <i>France the Face</i> (2019)</p> <p data-bbox="336 1189 571 1223">Timestamp: [00:39]</p> <p data-bbox="336 1256 667 1379">Narration: If someone's face suddenly droops to one side, suspect stroke!</p>	<p><i>Franc</i> is meant as representation to raise stroke symptoms in Kyrgyzstan. His superpower in manipulating his face often is used to make Timmy laugh, but it's actually also as an emphasis that if someone's face suddenly droops to one side, it's a sign of stroke and needs to be quickly cured. The cape is there to make the character appears more children-friendly because the intended purpose for the project is raising Kyrgyz awareness of stroke symptoms by leveraging children's enthusiasm for learning and sharing to spread the knowledge to the rest of their families (Angels Team, 2022). Thus, the cape is shown that way to represent the Kyrgyz in the stroke awareness sub-group, putting <i>Franc the Face</i>'s cape as Iconic Group.</p>	

	<p><i>Franc</i> has face alteration superpower, and while he can only use it to fight evil clot, it's still counted as fighting enemy and can be seen as metaphor <i>Franc</i> saving those who is prone to stroke. Furthermore, despite being an elderly, he still plays with Timmy and making him laugh even as far as using his power. Thus, <i>Franc the Face</i> is Citizen Hero.</p>	
22A/E/PPI/IG/CH/Sophia	<p><i>Sophia the Singer</i> is one of the superheroes who is also part of FAST Heroes team. Meaning, <i>Sophia</i> is meant to be another superhero to represent the stroke symptoms as a way to raise awareness in Kyrgyzstan. Just like <i>Franc the Face</i>, <i>Sophia</i> also being shown spending her time making Timmy laugh by singing. This is in accordance with her power that has been mentioned in her name, singing. Since her superpower includes her voice which is said to sound like an angel by FAST Heroes team, this means that her cape only has purpose to symbolize her role as superhero. Furthermore, despite being inside a car at a public place, there aren't many people seen around the car. Even after the camera is zooming out and show the car's surrounding, the town appears to be empty. This can be seen as part of technical aspect from the animator's team to save up the animation budget, but it can also be interpreted as the only person who knows about <i>Sophia</i>, her ability, and her cape is only Timmy. Thus, <i>Sophia the Singer's</i> belong to Pure Personal Icon.</p>	√
 <p>Figure 1.22.1. <i>Sophia the Singer</i> (2019)</p> <p>Timestamp: [00:31]</p>	<p>22B/E/PPI/IG/CH/Sophia</p>  <p>Figure 1.22.2. <i>Sophia the Singer</i> (2019)</p> <p>Timestamp: [00:43]</p> <p>Narration: If two incoherent lips suddenly affect their speech, suspect stroke!</p>	√
	<p>Similarly to <i>Franc</i>, <i>Sophia</i> uses her ability to entertain Timmy. Although as shown from 22A, she went a bit overboard in her singing because she broke the car window with it. Timmy is surprised at first, but instead he laughs and later <i>Sophia</i> also laughs too. However, her specific ability on her voice is also chosen by FAST Heroes team as one of the stroke symptoms which affect speech. As mentioned before, the superheroes are created to raise awareness among Kyrgyz especially the children in hope reducing the failure chance to take a speed action when the family gets stroke. As the demographic is for children, the cape is being put on <i>Sophia</i> to make Kyrgyz children understand about <i>Sophia</i> identity. Thus, <i>Sophia the Singer's</i> cape is Iconic Group.</p> <p>Although <i>Sophia's</i> superpower isn't an</p>	

	<p>offensive one commonly used for battle, she's able to use her ability in superhero way. She uses it to make Timmy laugh. She didn't use it to raise her fame which is possible with her angel voice, nor did she try profiting from it. She only wishes to make another person, which in this case Timmy, happy with her ability. This is also a duty of superhero, by making someone happy, it also means they feel safe in the environment and around them. Thus, <i>Sophia the Singer</i> is Citizen Hero.</p>	
<p>23A/E/PLI/EI/CH/Keluang Man</p>	<p><i>Keluang Man</i> doesn't have innate superpower. This is proven by <i>Keluang Man</i> that needs to use a regular car to chase after robbers. It means that his cape is only an icon to symbolize his identity as superhero.</p>	√
<p></p> <p><i>Figure 1.23.1.Keluang Man Episod 11 Badut (2014)</i></p> <p>Timestamp: [16:50]</p>	<p>Furthermore, when he reaches the villain's place, they did not hesitate to point their guns at <i>Keluang Man</i> with glaring eyes without fear even though they knew the identity of <i>Keluang Man</i>. They don't feel threatened by <i>Keluang Man</i> who doesn't have superpowers. Furthermore, he tries to settle the problem with peace which make <i>Keluang Man</i> appear as pushover and boost the criminals' confidence that they can win against <i>Keluang Man</i> which is alone and armless. Since the criminals know him, it means <i>Keluang Man</i> has been quite known throughout the cities albeit being underestimated. Thus, <i>Keluang Man's</i> cape belongs to Pure Local Icon.</p>	√
<p>23B/E/PLI/EI/CH/Keluang Man</p>		
<p></p> <p><i>Figure 1.23.2.Keluang Man Episod 11 Badut (2014)</i></p> <p>Timestamp: [1:08]</p>	<p>Although <i>Keluang Man</i> has a slight difference in the term of character, <i>Keluang Man</i> has many similarities with the DC superhero from the United States, <i>Batman</i>. Firstly, <i>Keluang Man's</i> name can be interpreted as the direct Malay language translation of Bat since <i>Keluang</i> means a bat that likes to eat fruit. Secondly, his attire is a direct <i>Batman</i> superhero model with only slight change in color to a bright one and the logo on his chest. Thirdly, both <i>Keluang Man</i> and <i>Batman</i> doesn't have superpower and thus relied on tool. Fourthly, both <i>Keluang Man</i> and <i>Batman</i> has assistant when they do superhero activities. Fifthly, the appearance of a group of bats in each of the opening episodes which further emphasize that <i>Keluang Man</i> is meant as the Malaysian version of <i>Batman</i>. From all points above, it can be concluded that <i>Keluang Man's</i> cape is meant as</p>	√
<p>23B/E/PLI/EI/CH/Keluang Man</p>		
<p></p>		



<p><i>Figure 1.23.3. Keluang Man Episod 11 Badut (2014)</i></p> <p>Timestamp: [1:08]</p> <p>Boss: “Die, Keluang Man!”</p>	<p>Exploitation of the Icon.</p> <p>One of the few things that make <i>Keluang Man</i> different with Batman besides the color of his costume is the characteristic. Unlike Batman who doesn’t hesitate to resort to violence to defeat the enemies, <i>Keluang Man</i> tries talking to the criminals peacefully. It’s unclear whether it’s part of <i>Keluang Man</i>’s trick to distract the criminals or he genuinely wants it not to end in violence, but Batman would rarely resort to such plan because Batman didn’t see criminals as human, unlike <i>Keluang Man</i>. He acknowledges the criminals as human, but still trying to uphold the justice in fair way because the criminals deserved a sentence for the crime that they did. Thus, <i>Keluang Man</i> is a Citizens Heroes.</p>	
<p>24A/E/PLI/EI/RH/Papazola</p>	<p><i>Papa Zola</i> is a superhero in <i>BoBoiBoy</i> series who got accidentally kicked out of his own video games in the first season. Despite wearing superhero attire and has cape, <i>Papa Zola</i> doesn’t have any superpower besides his justice and heroism talk. It can be seen from data 24A on how <i>Papa Zola</i> used a twig to break the magical bubble that trapped Boboiboy’s friends. Furthermore, upon hearing about <i>Gopal</i>’s ability, <i>Papa Zola</i> tried to boost <i>Gopal</i>’s ability by scaring him as seen from 24C. This means that <i>Papa Zola</i>’s cape is only as an icon to show his identity as superhero. However, since <i>Papa Zola</i> comes from a video game, he is bound to be known by people who like it. <i>Gopal</i> is one of them. When <i>Papa Zola</i> appeared in Boboiboy’s home, <i>Gopal</i> is happy and able to recite <i>Papa Zola</i>’s trademark together. Thus, <i>Papa Zola</i>’s cape belongs to Pure Local Icon.</p>	√
 <p><i>Figure 1.24.1. BoBoiBoy English Season 1 Episode 8 (2016)</i></p>		
<p>Timestamp: [13:41]</p>		
<p>24B/E/PLI/ECI/RH/Papazola</p>		
<p>From: <i>BoBoiBoy</i> English Season 1 Episode 8 (2016)</p>		
<p>Timestamp: [1:54 – 2:00]</p>		
<p>Papazola: “I am Papa Zola.”</p>		
<p>Papa Zola and Gopal: “Enemy of evil! Lover of justice!”</p>		
<p>24C/E/PLI/ECI/RH/Papazola</p>	<p><i>Papa Zola</i> can be seen as a parody of <i>Superman</i>, an American superhero from DC Comic. This is because <i>Papa Zola</i> is wearing a blue suit akin to <i>Superman</i> and also has red gloves, boots, and cape. Although there is a difference with the additional red eye mask and unlike <i>Superman</i> who put his logo name on his chest, <i>Papa Zola</i> puts the <i>P</i> car sticker on his gold belt. However, unlike <i>Superman</i> who is a superhero paragon, <i>Papa Zola</i> has many shortcomings as superhero. <i>Papa Zola</i> has extremely strong sense of justice that whenever he speaks, he’d always include justice word, but</p>	
 <p><i>Figure 1.24.2. BoBoiBoy English Season 1 Episode 8 (2016)</i></p>		


<p>Timestamp: [15:48]</p>	<p>since he doesn't have superpower, he can only speak of it. He also did silly things such as trying to scare <i>Gopal</i>. Thus, <i>Papa Zola's</i> cape presentation is because it's a parody of <i>Superman</i> which is an Evolutionary of the Icon.</p> <p><i>Papa Zola's</i> trademark is a blatant proclamation of justice extremist because instead of using upholder or defender of justice, <i>Papa Zola</i> used lover. In the <i>BoBoiBoy</i> series, since <i>Papa Zola</i> is only capable of speaking justice and doesn't have any superpower to support the sentence, he resorted in applying for job in order to survive in real life world. This can be seen as a jab to <i>Superman</i> that without his ability, he won't be regarded anymore. However, this can also be interpreted that just like with power comes responsibility, that one needs a power if they want to change their environment condition. Something that superhero often do. As <i>Papa Zola</i> is incapable of protecting the community in his place due to lack of superpower, this puts <i>Papa Zola</i> as Rogue Hero.</p>	
<p>25A/E/PPI/EI/RH/Batmon</p>	<p><i>Batmon</i> is on his way to capture Catwoman in the Marshall Islands. As seen from data 25A, <i>Batmon</i> runs with his assistant. This means that <i>Batmon</i> doesn't possess any superpower that will let him move easier to the other country, and that his cape is only as an icon to symbolize his identity as superhero. As for the public knowledge, when several children sees <i>Batmon</i> mistook him from <i>Batman</i>, an American superhero from DC Comic. Thus, <i>Batmon</i> identity and cape isn't known by many people. Thus, <i>Batmon's</i> cape is Pure Personal Icon.</p>	<p>√</p>
<div data-bbox="363 1144 678 1317" data-label="Image"> </div> <p>Figure 1.25. <i>BATMoN</i> vs <i>MAJURo</i> (2017)</p> <p>Timestamp: [0:37]</p>	<p>The appearance and the superhero of <i>Batmon</i> has sheer similarity with <i>Batman</i>. Firstly, the name is only slightly changed with one word from "a" to "o", from <i>Batman</i> to <i>Botman</i>. Secondly, the color and the model of <i>Batmon</i> costume is similar if not the lesser version of <i>Batman's</i> superhero costume. Lesser version because as seen from 25A, <i>Batmon</i> can be seen wearing jeans instead of similar pants, didn't wear belt, and his suit is a black t-shirt draped with black cloth as cape. Thus, <i>Batmon's</i> cape is an Exploitation of the Icon.</p> <p>Citizen Hero are superheroes who have 3 characteristics: they have exceptional ability, they have high moral compass, and they protect</p>	<p>√</p>
<p>25B/E/PPI/EI/RH/Batmon</p>		
<p>From: <i>BATMoN</i> vs <i>MAJURo</i> (2017)</p> <p>Timestamp: [1:10]</p> <p>Children: "Oh, Batman!"</p>		

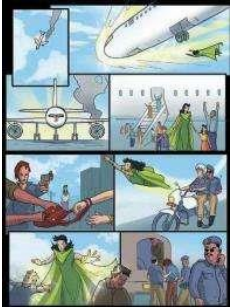

	<p>the community or culture they are in. <i>Batmon</i> only possess the high morality compass which is not enough. Instead of trying to rescue people in his city, <i>Batmon</i> runs to Marshall Island to catch the Catwoman without clear motive. <i>Batmon</i> also doesn't have tool unlike <i>Batman</i> that will cover up his lack of superpower. Thus, <i>Batmon</i> is Rogue Hero.</p>	
<p>26A/E/PPI/AI/RH/Eru</p>	<p><i>Eru</i> isn't known as superhero. It can be seen from how the Judge calling <i>Eru</i> idiot vigilante.</p>	<p>√</p>
<div data-bbox="379 640 660 891" data-label="Image"> </div> <p data-bbox="363 891 679 922">Figure 1.26.Eru #2 (2014)</p> <p data-bbox="336 958 691 990">Timestamp: Page 5, 4th Panel</p> <p data-bbox="336 1025 708 1285"> <b>Eru:</b>          “Release that girl and who knows, maybe, just maybe I won't laugh while I am doing this!”          “But if you want to feel free, resist. It will make things fun for me!”       </p>	<p>According to Oxford Dictionary, Vigilante is a member of a self-appointed group of citizens who undertake law enforcement in their community without legal authority. The Judge basically calls <i>Eru</i> as meddler because he is angry that someone nameless interrupts his activity thus resorting in profanity calling. As for <i>Eru's</i> cape functionality, when <i>Eru</i> pointed his weapon to the enemies when he threatened them while his cape flutters behind his back. Thus, <i>Eru</i> cape is only used as icon to symbolize his identity as superhero which is Pure Personal Icon.</p> <p><i>Eru</i> has black for superhero suit color, including his cape. Black can have both positive and negative meaning depending on the Western Africa. However, since <i>Eru</i> puts skull for his belt and speaks with no remorse toward both his enemies and victims, black symbolizes profound spiritual energy. Black is also often used to blend in darkness. This means that <i>Eru</i> is a shaman which explains his sudden appearance to save the girl. Thus, <i>Eru's</i> cape is shown that way so he's not going to attract unwanted attention but also to symbolize <i>Eru's</i> capability. <i>Eru's</i> cape is Appearance of the Icon.</p>	<p>√</p>
<p>26B/E/PPI/AI/RH/Eru</p>		
<p data-bbox="336 1330 584 1361">From: <i>Eru #2</i> (2014)</p> <p data-bbox="336 1361 699 1393">Timestamp: Page 6, 2nd Panel</p> <p data-bbox="336 1429 671 1534"> <b>The judge:</b>          “Look at this idiot vigilante, how dare you!”       </p>	<p><i>Eru</i> is a shaman which explains his sudden appearance to save the girl. Thus, <i>Eru's</i> cape is shown that way so he's not going to attract unwanted attention but also to symbolize <i>Eru's</i> capability. <i>Eru's</i> cape is Appearance of the Icon.</p>	<p>√</p>
<p>26C/E/PPI/AI/RH/Eru</p>		
<p data-bbox="336 1570 584 1601">From: <i>Eru #3</i> (2014)</p> <p data-bbox="336 1601 699 1632">Timestamp: Page 18, 1<sup>st</sup> Panel</p> <p data-bbox="336 1668 708 1906"> <b>Eru:</b>          “I watch from afar. Apathy in my eyes. She's blind. She's scared. Ironically I'm blind to her pain. Her fears, I can't see the reason to act. I am supposed to be a hero!”       </p>	<p><i>Eru</i> has lack of morality as shown in 26A where he treats the criminals as joke. He mockingly said to release the girl, but still adding maybe when he said he's not going to laugh when he attacks them. Whether the criminals give up or not, both situation is deemed as entertainment for <i>Eru</i>. Furthermore, when <i>Eru</i> encounters a blind girl who's being cornered, he feels nothing with her pain and doesn't see the significance of helping another person. <i>Eru</i> is aware that makes him a failure as superhero, yet he still ends up helping the blind girl after watching her for several minutes. High</p>	





	moral compass is an important trait for superhero, thus by <i>Eru</i> not having it, puts him as Rogue Hero.	
<p>27A/E/PPI/EI/RH/Bat Man</p>  <p>Figure 1.27.1. <i>Bat Man Season 2</i> (2016)</p> <p>Timestamp: [15:08]</p> <p>Chief Village: “Who are you?”</p> <p>BatMan “The Bat kills!”</p>	<p><i>Bat Man</i>'s cape doesn't have function besides as icon to show that he's a superhero. It can be seen from data 27B where he uses his hand instead to summon the bats from the bag to scare off the villagers. The villagers including the chief village who had previously been pensive from seeing an unknown figure in the village immediately scattered away upon seeing the bats trying to attack them. Thus, since the cape is only used as part of <i>Bat Man</i> identity and that there aren't people who recognize <i>Bat Man</i> despite his striking clothes and cape, puts <i>Bat Man</i> as Pure Personal Icon.</p> <p><i>Bat Man</i> from Nigeria has several characteristics with American superhero from DC Comic, <i>Batman</i>. Firstly, although <i>Batman</i> doesn't have innate power, his depiction is closely related with batman. In <i>Bat Man</i> case, his power is summoning the bats. Secondly, the color and appearance of the superhero costume. Both <i>Batman</i> and <i>Bat Man</i> has black color and bat like superhero costume. Thirdly, both superheroes act is driven by revenge albeit partially. <i>Batman</i> once portrayed in one of the series versions to hold a grudge with Gotham city that took his parents. As for <i>Bat Man</i>, he's enraged that other villagers are working together to kill him out of selfish desires. Thus, <i>Bat Man</i>'s cape is shown that way to show <i>Bat Man</i>'s cape presentation is Exploitation of the Icon.</p>	<p>√</p> <p>√</p>
<p>27B/E/PPI/EI/RH/BatMan</p>  <p>Figure 1.27.2. <i>Bat Man Season 2</i> (2016)</p> <p>Timestamp: [15:18]</p>	<p>A Citizen Hero's act shouldn't be driven by vengeance because it taints justice. This is in contrast to the emergence of Batman who appears to take revenge on the village for the unfair treatment he has received. Thus, the lack of proper motivation upon <i>Bat Man</i> appearance puts him as Rogue Hero.</p>	<p>√</p>
<p>28A/E/PLI/IG/CH/Guardian Prime</p>  <p>Figure 1.28. <i>Might of Guardian Prime #1</i> (2013)</p>	<p><i>Guardian Prime</i> begins to be recognized by the society because he's being broadcasted live on TV when he rescued people trapped in natural disaster. The news anchor mentioned that many people were saved because of <i>Guardian Prime</i>'s help, thus his service on that day will be remembered by more people including the victims, people close to the victims, and citizens who are being grateful that</p>	<p>√</p>

<p>Timestamp: Page 3, 1<sup>st</sup> Panel</p> <p>News Anchor:  “Many lives were saved due to his help. He wears the colors of Nigerian flag and has a Nigerian accent, is he Nigerian?”</p>	<p>a dependable superhero has appeared. As for <i>Guardian Prime</i>'s cape, it's only to represent his identity as superhero while he used his superpower through his hand to lift the boulder debris. Thus, <i>Guardian Prime</i>'s cape is Pure Local Icon.</p>	
<p>28B/E/PLI/IG/CH/Guardian Prime</p>		
<p>From: <i>Might of Guardian Prime</i> #1 (2013)  Timestamp: Page 2 - Page 3</p> <p>Guardian Prime:  “My mother always said, all it takes for evil to succeed is for good men to stand by and do nothing. I won't stand by. I am Nigerian. I am Guardian Prime.”</p>	<p>The superhero suit that <i>Guardian Prime</i> wears has the color of Nigerian flag and even has Nigerian accent. This is because <i>Guardian Prime</i> has patriotism towards his country, Nigeria. He believes that being Nigerian meant didn't stand idly when something bad happened. Through <i>Guardian Prime</i>, Nigerian citizen can learn to be patriotic. Thus, <i>Guardian Prime</i>'s cape is a way to present his cape as Iconic Group.</p> <p><i>Guardian Prime</i> has a high moral compass as seen when he believed that it's his duty as both Nigerian and <i>Guardian Prime</i> to save those in need with his superpower. The community that he protected, the Nigeria country, also returned the protection well by thanking him and crediting him through showing his service in the TV. Thus, <i>Guardian Prime</i> is Citizen Hero.</p>	√
<p>29A/E/PCI/IG/CH/C.Safeguard</p>		√
		
<p><i>Figure 1.29.1. Commander Safeguard - Clean Sweep / Episode 02 (2016)</i></p>		
<p>Timestamp: [11:30]</p> <p>Commander Safeguard and the Students:  “Pa, Pa, Pakistan”</p>		√
<p>29B/E/PCI/IG/CH/C.Safeguard</p>		
	<p><i>Commander Safeguard</i> is summoned by his contact to protect children from the entity known as Dirtoo, who is the King of Germs. Thus, many children are aware of <i>Commander Safeguard</i>'s existence and value as superhero. Furthermore, in data 29A, <i>Commander Safeguard</i> is seen waving the Pakistani flag and <i>Commander Safeguard</i>'s flag together in both hands. This can be seen that the existence of <i>Commander Safeguard</i> is as important as the Pakistan itself because he saved the country's future generation by eradicating the King of Germs that targeted children, especially Pakistani children. As for <i>Commander Safeguard</i>'s cape functionality, when he attacks Dirtoo, he uses a combination of vehicle and his physical ability to outwit Dirtoo. <i>Commander Safeguard</i>'s cape only follows his movement as he moves around. For that reasons, <i>Commander Safeguard</i>'s cape category belongs in Pure Cultural Icon.</p> <p>The demographic of <i>Commander Safeguard</i>'s TV show (2016) is aimed at Pakistani children. This can be seen from how <i>Commander Safeguard</i> teaches the children</p>	



<p><i>Figure 1.29.2. Commander Safeguard - Clean Sweep / Episode 02 (2016)</i></p> <p>Timestamp: [12:19]</p>	<p>about the importance of personal hygiene and even cleaning the school together with them as encouragement for Pakistani children to clean their environment as a way to protect themselves from Dirtoo, King of Germs. Thus, his blue cape is chosen as <i>Commander Safeguard's</i> identity to make Pakistani children understand that he's a superhero that will protect them from King of Germs. To sum up, <i>Commander Safeguard's</i> cape presentation belongs to <i>Iconic Group</i>.</p> <p>Not only <i>Commander Safeguard</i> protects the well-being of children by defeating Dirtoo, he also entertains and socializes with the children to make them feel happy and secure. With his power, <i>Commander Safeguard</i> has succeeded establishing peace in his country, Pakistan. Thus, <i>Commander Safeguard</i> is Citizen Hero.</p>	
<p>30/E/PPI/IG/RH/Pakistan Man</p>  <p><i>Figure 1.30. Pakistan Man first issue (2011)</i></p> <p>First issue, page 25</p> <p>Pakistan Man: Your corruption days are over corruptor! ... You cannot rob these people anymore!</p>	<p><i>Pakistan Man's</i> cape isn't something well-known among the citizens. This is proven by how the politician, someone who is supposed to know about the nation condition, is silent and anxious when <i>Pakistan Man</i> confronted him. <i>Pakistan Man</i> also seemed to use his fist to threaten the politician instead of his capes. This means that <i>Pakistan Man's</i> cape is Pure Personal Icon.</p> <p><i>Pakistan Man's</i> outfit color of choice may be due to the fact that 96-98% Pakistanis are Muslim (Oxford Centre for Islamic Studies, 2018), and green is considered to be important because it was supposedly prophet Muhammad's favorite color (Beam, 2009). However, the design of his costume closely resembled the DC superhero, Superman. The difference is the lack of trunk. <i>Pakistan Man</i> has his name inscribed on his chest within a yellow shield, and a yellow belt. Superman also has his letter inscribed within yellow shield and wears the same belt. Nevertheless, the character is different from Superman as seen on how he treats criminal. Furthermore, the creator, Siddiqui (2017), said that <i>Pakistan Man</i> is meant to show Pakistani people that anyone can become a superhero. Therefore, <i>Pakistan Man's</i> cape isn't meant to be reminded of Superman, thus putting <i>Pakistan Man's</i> cape as <i>Iconic Group</i>.</p> <p><i>Pakistan Man</i> may grabbed the corrupted politician, but he didn't inflict any damage to</p>	<p>√</p>

	<p>him despite his anger. This shows his control of emotion to uphold justice according to legal rules. Therefore, <i>Pakistan Man</i> is Rogue Hero.</p>	
<p>31/E/PLI/IG/CH/Pakistan Girl</p>  <p><i>Figure 1.31. Pakistan Girl first issue (2011)</i></p> <p>First issue, page 13</p> <p>(1<sup>st</sup> panel showed planet crash)  (2<sup>nd</sup>-4<sup>th</sup> panel showed Pakistan Girl uses her power to save the plane from crashing)  (5<sup>th</sup> panel showed Pakistan Girl witness pickpocket in her daily clothes)  (6<sup>th</sup> panel showed she inform the authority about the crime)  (7<sup>th</sup> panel shows both the police and her catching the criminals)</p>	<p><i>Pakistan Girl</i> is seen rescuing the airplane's passenger which will make more people aware about her and her capes. Additionally, she also helped police catching criminals. Although it's not mentioned, it's possible that the news reporter will cover both of the events because they involve many lives. However, in both events, <i>Pakistan Girl</i> didn't use her cape as tool for activating her power, but rather, it only serves as purpose of showing her identity. Ergo, this put her cape as Pure Local Icon.</p> <p>The general appearance of <i>Pakistan Girl</i> is aid to be inspired from a traditional clothes that women commonly wear in Pakistan, <i>shalwar kameez</i>. This is in correlation with the creator wishes so Pakistani girl will feel represented (Siddiqui, 2017). Since the cape only means to appeal to Pakistani women, her cape falls into Iconic Group.</p> <p>As the role model, <i>Pakistani Girl</i> is shown to decide utilizing her gifts to help people in a form of superhero. She helped preventing the airplane accident, and even showing her compassion by gently guiding the passengers safely to the outside. She also didn't quickly switch to violence when confronting the burglars, but rather calling the authorities, and then proceed to catch them together. Her value in heroism puts her in Citizen Hero.</p>	√
<p>32A/E/FPI/AI/RH/Atom Man</p>  <p><i>Figure 1.32.1. Super-ACTION Pocketkomiks (1986)</i></p> <p>Timestamp: Page 12, 1<sup>st</sup> – 3<sup>rd</sup> Panel</p> <p>Narration:</p>	<p>One day, Ram, the main character, found a wonder pill which contain highly active atomic energy. When he swallowed the pill, he turned into <i>Atom Man</i> with a swirl. He wears a costume which is made of a special material that allows it to transform into <i>Atom Man's</i> body shape. Thus, <i>Atom Man</i>, who initially wore ordinary clothes, became a superhero with the costume he wore. <i>Atom Man</i> has the ability to be bullet-resistant, but if his costume isn't made with a special material, his costume will tear when hit by a barrage of bullets. However, as seen in the 32B data, the costume including <i>Atom Man's</i> cape is not torn at all. When <i>Atom Man</i> shows himself to the bad guys, they don't recognize <i>Atom Man</i> and his abilities. So, they dare to initiate aggressive action by shooting <i>Atom Man</i>. If they are aware of <i>Atom Man's</i> identity</p>	√



<p>“When he regained consciousness, he found a specially-made pill that had a rare effect. The small costume tighten up around him with a swirl, and look! He is now Atom Man!”</p>	<p>and his bulletproof superpower, they would rather run than put up a futile fight. For that reason, <i>Atom Man's</i> cape falls into the category of Functional Personal Icon.</p> <p><i>Atom Man's</i> cape is red. Wright (2010) stated that the positive meaning of red is physical courage, masculinity, and warmth. As shown data 32B, <i>Atom Man</i> has courage proven by how he just stands when receiving a barrage of bullets aimed at him. He even put a hand on his waist as if enjoying the attack. <i>Atom Man</i> is also a hero who has masculine traits. It was shown by him standing up straight to receive bullet attacks because he was confident in his own abilities. And warmth can be seen from his attitude that doesn't immediately attack the enemy, but gives them a chance to escape by just standing there. Because the color of his cape is able to explain his identity, <i>Atom Man</i> cape's presentation is as Appearance of the Icon.</p>	<p>√</p>
<p>32B/E/FPI/AI/RH/Atom Man</p>	<p><i>Atom Man</i> has courage proven by how he just stands when receiving a barrage of bullets aimed at him. He even put a hand on his waist as if enjoying the attack. <i>Atom Man</i> is also a hero who has masculine traits. It was shown by him standing up straight to receive bullet attacks because he was confident in his own abilities. And warmth can be seen from his attitude that doesn't immediately attack the enemy, but gives them a chance to escape by just standing there. Because the color of his cape is able to explain his identity, <i>Atom Man</i> cape's presentation is as Appearance of the Icon.</p> <p>While <i>Atom Man</i> is shown to have superpower ability, he doesn't exactly treat superhero job seriously. When the enemies attack him, he didn't take them seriously and looked relaxed. It was understandable since he had just acquired his ability so he still couldn't fully adapt. However, the <i>Super-ACTION Pocketkomiks</i> (1986) comic only lets the creator of <i>Atom Man</i> to write 8 pages of the comic since it's for a drawing contest, and <i>Atom Man</i> is not shown using his serious hero powers until the end. For that reasons, <i>Atom Man</i> is a Rogue Hero.</p>	<p>√</p>
<p></p> <p>Figure 1.32.2. <i>Super-ACTION Pocketkomiks</i> (1986)</p> <p>Timestamp: Page 14, 3<sup>rd</sup> Panel</p> <p>Narration: He no longer needs a weapon because he is immune to knives and any bullets.</p>	<p>When <i>Captain Barbell</i> meets the drivers to inquire about the safety of the passengers, the bus drivers are surprised to see the appearance of <i>Captain Barbell</i> that they have never seen before. Bus drivers often circle the city streets, so if <i>Captain Barbell</i> is not recognized by them, this means that the identity of <i>Captain Barbell</i> is not known to the general public. The <i>Captain Barbell's</i> cape itself is a manifestation of the magical barbell that is able to turn it into a <i>Captain Barbell's</i> costume. From that reasons, <i>Captain Barbell's</i> cape can be categorized as Functional Personal Icons.</p>	<p>√</p>
<p>33A/E/FPI/EI/CH/Barbell</p>	<p><i>Captain Barbell's</i> appearance and strength bear a resemblance to the American superhero from DC Comics, <i>Superman</i>. Firstly, the</p>	<p>√</p>
<p></p> <p>Figure 1.33.1. <i>Captain Barbell</i> (2007)</p> <p>Timestamp: [3:57]</p> <p>Captain Barbell: “How's the safety of the</p>	<p>When <i>Captain Barbell</i> meets the drivers to inquire about the safety of the passengers, the bus drivers are surprised to see the appearance of <i>Captain Barbell</i> that they have never seen before. Bus drivers often circle the city streets, so if <i>Captain Barbell</i> is not recognized by them, this means that the identity of <i>Captain Barbell</i> is not known to the general public. The <i>Captain Barbell's</i> cape itself is a manifestation of the magical barbell that is able to turn it into a <i>Captain Barbell's</i> costume. From that reasons, <i>Captain Barbell's</i> cape can be categorized as Functional Personal Icons.</p> <p><i>Captain Barbell's</i> appearance and strength bear a resemblance to the American superhero from DC Comics, <i>Superman</i>. Firstly, the</p>	<p>√</p>

passengers?"		
33B/E/FPI/EI/CH/Barbell		
 <p data-bbox="343 607 699 707"><i>Figure 1.33.2. captain barbell wed. episode dec.13 PART-4 (2007)</i></p> <p data-bbox="343 741 560 775">Timestamp: [5:00]</p>	<p data-bbox="719 376 1310 943">similarity in the costume. They both wear skin-tight body suit with only color difference where <i>Superman</i> has blue color, whereas <i>Captain Barbell</i> has yellow. They also have logos printed on the chest part on the suit, where <i>Superman</i> has "S" printed, whereas <i>Captain Barbell</i> has CB on his chest, an acronym for Captain Barbell. They also wear red boots and cape. Secondly, the name. The name <i>Superman</i> is a call-back to his powerful abilities which is above humanity. As for <i>Captain Barbell</i>, he got his power from Barbell, in which is why he's named after the barbell. Thirdly, similarities with abilities. Although <i>Captain Barbell</i> isn't as omnipotent as <i>Superman</i> is, <i>Captain Barbell</i> has several abilities that's similar to Superman. It's superhuman strength, resistance to damage, and flying. For these reasons, <i>Captain Barbell's</i> cape presentation by Exploitation of the Icon.</p> <p data-bbox="719 943 1310 1447"><i>Captain Barbell</i> asks the bus driver the condition of the passengers because he knows the evil plan of his enemy who wants to destroy the bridge that the bus passes. When the bus drivers did not know the passengers condition, he immediately flies and holds the already collapsed bridge so that all passengers could be saved. He is aware that the enemy who destroyed the bridge is nearby, but he prioritizes the safety of the passengers. He has high morality and because of his effort lifting up the broken bridge, all the passengers were saved. Captain Barbell managed to protect his community. For that reason, <i>Captain Barbell</i> is Citizen Hero.</p>	√
33C/E/FPI/EI/CH/Barbell		
 <p data-bbox="343 1025 699 1126"><i>Figure 1.33.3. captain barbell friday episode dec.8 PART-3 (2007)</i></p> <p data-bbox="343 1160 560 1193">Timestamp: [5:00]</p>		
34/E/PCI/AI/CH/Extrangerhero		
 <p data-bbox="343 1742 699 1809"><i>Figure 1.34. Extrangerhero (1997)</i></p> <p data-bbox="343 1843 595 1877">Timestamp: [1:33:00]</p> <p data-bbox="343 1910 616 1980">Citizen: Long live Extrangerhero!</p>	<p data-bbox="719 1485 1310 1888">As <i>Extrangerhero</i> is going to take off after saving the citizens from Ivan, they cheer him and applauds him for saving them. Ivan himself is a human who gets alien powers from falling meteors like <i>Extrangerhero</i>, but unlike <i>Extrangerhero</i>, Ivan wants to rule the world using his power. <i>Extrangerhero's</i> power comes from within him who was hit by a meteor attack, therefore, the hero costume including the cape he wears has no other function other than being an object to explain his identity as a superhero. For that reason, the <i>Extrangerhero's</i> cape is included in the Pure Cultural Icon category.</p> <p data-bbox="719 1888 1310 1980"><i>Extrangerhero</i> wears a yellow cape. According to Wright (2010), the color yellow has both positive and negative meanings. The positive</p>	√

	<p>meanings of yellow are optimism, confidence, emotional strength, friendliness, and creativity. When <i>Extrangerhero</i> got the attention of the public for his services, he looked at the camera held by the reporter and made a funny face instead. It shows confidence, emotional strength, and friendliness. Through observing the color of <i>Extrangerhero's</i> cape, his playful personality can be understood. For that reason, <i>Extrangerhero's</i> cape presentation is Appearance of the Icon.</p> <p><i>Extrangerhero</i> has been recognized by the public as the protector of the earth for his services. This can be seen by the people who are willing to give up their time to meet <i>Extrangerhero</i> and cheer for him. Previously, one of the reporters called him <i>Extrangerhero</i> in the previous incident because he was being an "extra" in the incident. Keeping that in mind, <i>Extrangerhero</i> wittily tries to be extra by making funny faces in front of the camera. He tries to connect with the citizens and not only focusing in defeating the enemies. On this basis, <i>Extrangerhero</i> is a Citizen Hero.</p>	
<p>35A/E/PPI/AI/RH/C.Flamingo</p>  <p><i>Figure 1.35. Captain Flamingo/ Season 1 Full Episode (2017)</i></p> <p>Timestamp: [17:07]</p> <p>Milo (Captain Flamingo): "Warrior monkey!"</p>	<p><i>Captain Flamingo</i> has a real identity as Milo Powell. He is an ordinary young Japanese-Canadian boy who has a superhero idol Quantum Vigilante. He wants to follow his idol, so he wears a superhero outfit and tries to help children who are in trouble. Since <i>Captain Flamingo</i> is a kid who only plays hero and doesn't have superpower, not many people know about him or take him seriously. His cape also has no power other than showing the superhero identity of <i>Captain Flamingo</i>. For that reason, <i>Captain Flamingo's</i> cape is included in the category of Pure Personal Icon.</p> <p><i>Captain Flamingo's</i> superhero cape is a superhero costume made by Milo. Morell (2020) from National Geographic said that the flamingo itself is known as an animal that is loyal to their friends. Flamingos form flocks because they all have a close relationship. This is in line with <i>Captain Flamingo</i> who becomes superhero to help his friends, the small children, around him. Not only that, Wright (2010) in his color theory also stated that the positive meaning of pink has the meaning of nurture, warm, and survival of the species. There is an emphasis on species so this shows that <i>Captain</i></p>	√
<p>35B/E/PPI/AI/RH/C.Flamingo</p> <p>From: <i>Captain Flamingo/ Season 1 Full Episode (2017)</i></p> <p>Timestamp: [2:26]</p> <p>Milo: "Nobody just stick up a little guys like me."</p>		

	<p>Flamingo's pink cape is in line with how he works as a superhero trying to help other small children who are arguably one species, namely fellow children, against the big children. For these reasons, Captain Flamingo's cape is shown by means of the Appearance of the Icon.</p> <p>While <i>Captain Flamingo</i> has a high sense of moral justice, he doesn't have any superpowers. This can be seen from him who have to use a loudspeaker while trying to talk to the Warrior Monkey who kidnapped his friend. One of the requirements of Citizen Heroes are for them to be exceptionally gifted in some way. This requirement is necessary so the superheroes are able to perform their duties safely because they have the necessary power. While <i>Captain Flamingo</i> may uses clever method to defeat the enemies, it's not on the level of being able to represent the community and culture. Thus, <i>Captain Flamingo</i> is Rogue Heroo.</p>	
<p>36A/E/PCI/EI/CH/Quantum</p>  <p><i>Figure 1.36.1. Captain Flamingo/ Season 1 Full Episode (2017)</i></p> <p>Timestamp: [1:24]</p> <p>Milo: "Quantum Vigilante number 31!"</p>	<p><i>Quantum Vigilante</i> is a superhero who is admired by many people, especially young children. This can be seen from Milo, the main character of <i>Captain Flamingo</i> (2017), has to spend the night in front of the comic shop to get the latest <i>Quantum Vigilante</i> comic that will be released that day. Furthermore, at the top of the shop, there is an ornament in the form of a <i>Quantum Vigilante</i>, which can be interpreted that his figure has a selling value because many people pay attention to it. As for the <i>Quantum Vigilante's</i> cape, it has no use in combat. This was shown when <i>Quantum Vigilante</i> punched a monster using physical strength in his fist. <i>Quantum Vigilante</i> cape's only serves as an object to show his identity as a superhero. For these reasons, <i>Quantum Vigilante's</i> cape falls into Pure Cultural Icon category.</p>	<p>√</p> <p>√</p>
<p>36B/E/PCI/EI/CH/Quantum</p>  <p><i>Figure 1.36.2. Captain Flamingo/ Season 1 Full Episode (2017)</i></p> <p>Timestamp: [2:48]</p>	<p><i>Quantum Vigilante</i> has a lot of resemblance to the American superhero from DC Comics, Superman. First, their hair models are the same, kiss curl. Secondly, the color and model of <i>Superman</i> and <i>Quantum Vigilante's</i> superhero clothes differ only from the logo and the color of the cape. <i>Superman</i> uses the "S" logo, while <i>Quantum Vigilante</i> uses the "Q" logo. Thirdly, the presence of <i>Quantum Vigilante</i>, which is called the most classic superhero, is similar to <i>Superman</i>, who is considered a classic superhero in America as the first hero. Fourthly,</p>	



<p>“I was the littlest guy in my class!”</p>	<p><i>Quantum Vigilante's</i> way of fighting relies on his fists like <i>Superman</i>. For these reasons, although <i>Quantum Vigilante's</i> cape has a different color with <i>Superman</i>, the other similarities to <i>Superman</i> are suffice as evidences that <i>Quantum Vigilante's</i> cape is shown as the Exploitation of the Icon.</p> <p><i>Quantum Vigilante</i> is a superhero idolized by not only Milo, but also the whole country. It is because of his services that <i>Quantum Vigilante</i> has done during his time of heroism that will continue to grow. At the beginning of the episode, when Milo is annoyed that he can't get his favorite comic because he lost to the older kids, <i>Quantum Vigilante</i> appears in Milo's imagination. <i>Quantum Vigilante</i> didn't laugh at Milo's concern since he was a child, but instead, he mentions that he was the youngest in his class. He gives advice to Milo to become a superhero to solve his problems like <i>Quantum Vigilante</i> did before. With his power, he is able to protect the community and the people he cares. For that reason, <i>Quantum Vigilante</i> is a Citizen Hero.</p>	
<p>37A/E/PLI/AI/CH/Super Gee</p>  <p><i>Figure 1.37.1. Pocketkomiks: Supergee II (1987)</i></p> <p>Timestamp: Page 34, 1<sup>st</sup> Panel</p> <p>Mr. Moonfield: “Hey, what’s going on around here?”</p> <p>Super Gee: “Mr. Moonfield?”</p>	<p><i>Super Gee</i> has no superpowers. This can be seen from her who use an iron pipe to attack the Mr. Moonfield’s subordinates. Her cape isn’t used for attacks. This means that her cape only serves as an object to symbolize her identity as a superhero. <i>Super Gee</i> herself is well-known by the townspeople. This can be seen from the police who called her name and praised her works for capturing Mr. Moonfield. However, the criminals, especially Mr. Moonfield, who has been a fugitive for a long time, do not recognize <i>Super Gee</i>. For these reasons, <i>Super Gee's</i> cape falls into the Pure Local Icon category.</p> <p><i>Super Gee</i> wears a yellow cape. According to Wright (2010), one of the positive meanings of yellow color is optimism, confidence, and creativity. This can be seen from the Super Gee who dared to fight the Mr. Moonlight’s group alone. She believed she would win on her own. Furthermore, <i>Super Gee</i> didn't attack the group using conventional weapons like swords, but instead she used her creativity and attacked them with iron pipes. For these reasons, <i>Super Gee's</i> cape is shown as an Appearance of the Icon.</p>	<p>√</p> <p>√</p>
<p>37B/E/PLI/AI/CH/Super Gee</p> 		

<p><i>Figure 1.37.2. Pocketkomiks: Supergee II (1987)</i></p> <p>Timestamp: Page 34, 4<sup>th</sup> – 5<sup>th</sup> Panel</p> <p>Police: “Good work, Super Gee! We have been watching Mr. Moonfield for a while!”</p> <p>Super Gee: “If only I could follow. But I am hurt. Stay safe!”</p> <p>Super Gee: “I will rest first. I know this wound is serious. It is up to all the police agencies to eliminate the bad guys.”</p>	<p>From <i>Super Gee's</i> yellow cape, her positive nature can be seen. However, yellow also has negative meanings such as irrationality (Groenholm, 2010). Although <i>Super Gee's</i> plan ended up being a success, under normal circumstances, one individual against many people was a reckless plan that had a high potential for failure. But she still does it because she is someone who is willing to sacrifice to help those around her at the cost of herself. This is shown from <i>Super Gee</i> who did not tell the police about the serious condition of his injuries. She'd rather excuse herself and take care of it alone instead of burdening the police. Moreover, <i>Super Gee</i> realizes that she duty as a superhero doesn't mean she can use violence around her enemies. Rather, she believes that a superhero is someone who helps hand over the criminal to the police who will then be dealt with legally. For these reasons, Super Gee is a Citizen Hero.</p>	
<p>38/E/PLI/AI/CH/Victor</p> <div data-bbox="365 1077 675 1249" data-label="Image"> </div> <p><i>Figure 1.38. Victor Magtanggol: Full Episode 80 (2020)</i></p> <p>Timestamp: [17:10]</p>	<p><i>Victor Magtanggol</i>, commonly called as <i>Victor</i>, has the full name Victor Hammerman Magtanggol. He is a human chosen by Magni, Thor's son. He has been entrusted by his father to hide his weapon, the hammer Mjölfnir, until there is someone right to inherit it. That person is <i>Victor</i>. Because he was chosen to possess Mjölfnir, his identity was also known by the other gods. However, ordinary people will not aware. For that reason, <i>Victor</i> learns to use Mjölfnir to protect the world and his loved ones from two individuals. First is Móði, Thor's son, who is upset for not inheriting Mjölfnir. Second is Loki who plans to spread chaos in the mortal world. <i>Victor</i> only needs to practice Mjölfnir. That means, his superhero cape only serves as an object to show his identity as a superhero. For these reasons, <i>Victor's</i> cape falls into the Pure Local Icon category.</p> <p><i>Victor</i> has yellow cape that its length reaches his legs. The long cape had the potential to trip over Victor's leg if he wasn't careful. However, the length of his cape can be a symbol that Victor better not run anywhere or he will get hurt himself. Wright (2010) stated that one of the positive meanings of yellow is emotional strength. On the other hand, yellow also has negative meanings including fear, emotional fragility, and anxiety. This means that Victor is</p>	√

	<p>actually afraid of facing gods who are far above ordinary humans, but he is able to survive the mental pressure by remembering his loved ones who he must protect. For these reasons, <i>Victor's</i> cape is shown as the Appearance of the Icon.</p> <p>Even though Victor was afraid to fight against the gods, he braves himself in the end to protect people dear to him even if it meant sacrificing himself. By using Mjöltnir, he had protected the earth from gods who wanted to bring destruction to his world. For that reasons, Victor is a Citizen Hero.</p>	
<p>39/E/PPI/EI/RH/Fast Fry</p>  <p><i>Figure 1.39. Fast Fry and Steam Marinade One-Shot Comic (1998)</i></p> <p>[Page one, 5<sup>th</sup> panel]</p> <p>(The narration): An outcast, Fast Fry became home-sick for planet chicken where he could get juicy fried chicken wing like the chicken on earth.</p>	<p><i>Fast Fry</i> is an alien whose ability is frying chicken dry. His ability made his friends at his school bullied him, so <i>Fast Fry</i> became depressed and sick-home, meaning he didn't wish to spread the news about his ability in fear that more people will bully him. This means that his costume, especially his cape, isn't well known by people. Furthermore, instead of flying to his home planet or creating the ideal fried chicken using his cape, he only sits there. For that reasons, <i>Fast Fry</i> cape belongs to Pure Personal Icon.</p> <p><i>Fast Fry</i> was a mascot for one of McDonald's food in Singapore, until one day it disappeared without any official news. There are several theories, and one of them was the similarity of <i>Fast Fry</i> and a DC superhero, the Flash. It included his name and the <i>flashy</i> fashion suit that's full of red and yellow. It's possible that the color of <i>Fast Fry</i> outfit may be a representation of McDonald logo and coincidentally was similar with Flash. However, the purpose of his cape as icon was clear because he's a mascot. He's meant to save the fast food industry by using his power to give the perfect chicken wing. Ergo, his cape belongs to Exploitation of the Icon.</p> <p><i>Fast Fry</i> doesn't have a wish to use his power to aid others because of his home sick, and even if he did, he can't help others when there's criminal attack or disaster that attacked the city. He can only rescue people by giving them a good chicken wing. This means that he's a Rogue Hero.</p>	√
40A/E/PPI/EI/RH/HDTV Guy	<p><i>HDTV Guy</i> has the ability to manage internal systems integration, including HRFIS, PMP to</p>	√



Figure 1.40.1.HDTV Guy (2008)

Timestamp: [3:36]

HDTV Guy:  
 “They call me the HDTV guy.  
 My tasks include internal  
 system integration. HRFIS,  
 PMP to iTrax”

40B/E/PPI/EI/RH/HDTV Guy



Figure 1.40.2.HDTV Guy (2008)

Timestamp: [3:36]

41/E/PPI/IG/RH/SMRT Man



Figure 1.41. SMRT Man (2007)

Timestamp: [3:22]

iTrax. This means that he didn't need to use his cape to activate his abilities. Additionally, in the video, HDTV Guy is shown alone on top of a building without anyone seeing him. Furthermore, the building owner also didn't appear to reprimand him throughout the video despite him rapping with loud sound. This means that *HDTV Guy* is unknown to people. For these reasons, the *HDTV Guy's* cape falls into the Pure Personal Icon category.

*HDTV Guy's* appearance bears a resemblance to the American superhero from DC Comics, *Superman*. They both wear red capes and underpants over their superhero costumes. Additionally, the logo on *HDTV Guy's* chest has the same diamond shape as the logo on *Superman's* chest. The only difference is from the writing of the logo, where *Superman* has an "S" logo and *HDTV Guy* has an "HD" logo. These similarities suggest that *Guy's* HDTV cape is shown as Exploitation of the Icon of *Superman's* cape.

*HDTV Guy's* abilities cannot be used in combat or protecting people in his community. In addition, *HDTV Guy* also values his freedom by singing rap on a building in the middle of the night. He is indeed able to save other people's tasks in handling internal system integration such as HRFIS, PMP to iTrax. However, he does not carry out this ability with humble heart but boasts about it through the rap songs he sings. For these reasons, HDTV Guy is a Rogue Hero.

*SMRT Man* powers consists only of thanking commuters for taking public transport, and enlightening the audiences on the appropriate etiquette. The superhero costume, especially the cape of *SMRT Man*, is only used as object that show his identity as a superhero. There aren't many people who remember the *SMRT Man* or his cape. This is shown by the scene where there is only a child standing next to *SMRT Man* accompanying him to carry out his duties. For these reasons, the *SMRT Man* cape falls into the Pure Personal Icon category.

SMRT itself is an abbreviation of SMRT Corporation Ltd. It is a public transport service provider. Thus, the creation of *SMRT Man* character is meant to represent the company SMRT Corporation Ltd. *SMRT Man* was made

	<p>as a superhero because the demographics for the promotional video are for children. By giving <i>SMRT Man</i> a cape as his superhero identity, the children will understand that <i>SMRT Man</i> is supposed to be a role model for the truth, in this case regarding appropriate etiquette when riding the SMRT. For that reason, <i>SMRT Man</i> cape is presented with Iconic Group.</p> <p><i>SMRT Man</i> is not only assigned to teach passengers about appropriate etiquette when boarding the SMRT, but he is also tasked with thanking commuters for taking public transport. <i>SMRT Man</i> is treated like a civil servant who must always be ready to provide services rather than a superhero who saves people in need. This is also supported by the fact that <i>SMRT Man's</i> job is the only power that he has. Thus, he had no other power to protect the passengers if something ever happened. However, this can also be seen as a sign that <i>SMRT Man's</i> strength is loyalty in carrying out his duties. He always thanked the passengers and explained the same etiquette over and over without complaining. For those reasons, SMRT Man is a Rogue Hero.</p>	
<p>42/E/PPI/EI/RH/Steam Marinate</p>	<p><i>Steam Marinate</i> was also the mascot of McDonald. Just like Flash, he can't get along with others because of his ability. This means that he's also not only discouraged to introduce his ability more to the public, he also developed depression that led him to isolate himself walking alone on some nameless city without anyone recognizing his cape. Additionally, his ability is activated through his hands, and his cape only dangled there even when he walked to other city. The cape can't be used to help controlling his ability nor helping him fly to his destination. Thus, his cape is Pure Personal Icon.</p> <p>The bullies never focused on <i>Steam Marinate's</i> cape appearance and striking color, but rather, they only focused on his ability that only brings disadvantage to him. Such scene can be seen as creator way to bring pity to the McDonald mascot, or an evidence that the costume, especially the cape, is just a piece of clothes that represent <i>Steam Marinate</i> sole identity without any heroic value behind it. It means that <i>Steam Marinate's</i> cape belongs to Exploitation of the Icon.</p> <p>Instead of being the one who protect the</p>	<p>√</p>
<div data-bbox="343 1211 699 1346" data-label="Image"> </div> <p><i>Figure 1.42. Fast Fry and Steam Marinate One-Shot Comic (1998)</i></p> <p>[Page one, 13<sup>th</sup> – 14<sup>th</sup> panel]</p> <p>13<sup>th</sup> Panel: (The narration): But like Fast, Steam did not fit in..</p> <p>Steam Marinate: It'll dry.</p> <p>The girl: (Pointing at him) Hee-hee!</p> <p>14<sup>th</sup> Panel (The narration):</p>		

<p>Alone, bored, and clinically depressed.</p>	<p>weak, <i>Steam Marinade</i> is closer to someone that needed to be protected. He's being bullied which cause him depressed. Therefore, the idea of him using his power to protect others from a dangerous situation isn't possible. He may protect others, but only those who seek chicken and come to him, not the bullied. This puts him as Rogue Hero.</p>	
<p>43A/E/PCI/EI/CH/Somtel Man</p>  <p><i>Figure 1.43.2.Somtel Man (2016)</i></p> <p>Timestamp: [0:41]</p>	<p>When <i>Somtel Man</i> landed from his flight, many people greets him. Even when the <i>Somtel Man</i> is flying in the sky, many people are shown waving their hands and smiling at the sight of the <i>Somtel Man</i>. This means that the presence of the <i>Somtel Man</i>, including his cape, has been deeply engraved in the people's memory. <i>Somtel Man's</i> cape itself has no function other than as an object that explains his identity as a superhero. This can be seen from <i>Somtel Man</i> who is able to land well even when his hands are outstretched and not holding his cape. For these reasons, <i>Somtel Man cape</i> falls into the Pure Cultural Icon category.</p>	<p>√</p>
<p>43B/E/PCI/EI/CH/Somtel Man</p>  <p><i>Figure 1.43.2.Somtel Man (2016)</i></p> <p>Timestamp: [1:27]</p>	<p><i>Somtel Man's</i> appearance bears a resemblance to the American superhero from DC Comics, Superman. First, <i>Somtel Man's</i> superhero costume model only differs in color and logo anagram from Superman's costume. Second, <i>Somtel man</i> can fly and use the same pose when Superman flies, that is in a prone position while stretching his arms forward. Third, both of the superheroes are loved by the residents in their home countries. In conclusion, the yellow cape that <i>Somtel Man</i> shows is the Exploitation of the Icon of <i>Superman's</i> cape.</p> <p><i>Somtel Man's</i> popularity among the Somalis shows that he has won their hearts by helping them in their time of need. Even when he was in the middle of work, he didn't hesitate to leave when he got a call that someone needed his strength. For that reason, <i>Somtel Man</i> is a Citizen Hero.</p>	<p>√</p>
<p>44/E/PPI/ECI/RH/SuperTunisian</p>	<p>When <i>Super-Tunisian</i> is walking down to the streets, not many people paid attention to her. This means that Super-Tunisian including her cape is not well-known to many people. Additionally, she walks and doesn't fly in her cape, which signifies that the <i>Super-Tunisian</i> only wears her cape as an object to symbolize her identity as a superhero. For those reasons, <i>Super-Tunisian</i> cape falls into the Pure Personal</p>	<p>√</p>



Figure 1.44. Super-Tunisian (2011)

Timestamp: [10:22]

Icon category.

*Super-Tunisian* is a superhero created by Moufida Fedhila during the 2011 election as a form of protest against Zine al-Abidine Ben Ali. Quoted from her interview on BBC Africa (2016), she said that her costume was inspired by Superman and Superwoman. She used the cape to criticize the political party by making a promise that their superhero party would have a super-programme compared to the opposing political party. The red cape that superheroes usually use to describe physical courage (Groenholm, 2010) underwent a drastic change in meaning into a medium of ridicule that political promises are full of super lies. For those reasons, *Super-Tunisian* cape is shown as the Evolutionary of the Icon.

*Super-Tunisian* is not a superhero who represents the culture of her country, but a superhero who puts forward individual freedom by criticizing the Tunisian leader. Additionally, Super-Tunisian does not have any exceptional abilities that can support her in the battle of protest. For those reasons, Super-Tunisian is a Rogue Hero.

45A/E/PPI/EI/CH/Supermen



Figure 1.45.1. The Return of Superman (1979)

Timestamp: [1:16]

45B/E/PPI/EI/CH/Supermen



Figure 1.45.2. The Return of Superman (1979)



Timestamp: [2:57]

When *Supermen* comes to the villain's lair, the criminals don't get panicked nor trying to escape. They don't see *Supermen* as a threat. Even one of them tries to hit the *Supermen* which is easily parried by *Supermen*. It doesn't stop there, they also shoot *Supermen* which ended up failing because the bullet bounced off *Supermen* chest. This reaction arises because they are not aware of the identity of *Supermen* who is not yet known to the public. As for *Supermen's* cape, it doesn't have additional function besides symbolizing *Supermen's* identity as superhero. Thus, Superman's cape is in the Pure Personal Icon category.



*Supermen* from Turkey is a plagiarism of Superman character from DC Comic in America. This can be seen from the similarities between the two from all parts of the hero costume including the cape; both character that upholds justice; and the name of the superhero that only altered one letter from "a" to "e". Ironically, the replacement of the letters did not change the meaning, but the number, as a result, the name *Supermen* still refers to the original source, Superman. For these reasons, the

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	<p><i>Supermen</i> cape from Turkey is shown as the Exploitation of the Icon.</p> <p><i>Superman</i> is a character who has a high sense of justice. Thus, <i>Supermen</i> also follows that personality by showing that not only does he defeat enemies who disturb public order, he also protects the safety of the residents by trying to stop a train that is about to clash. The value that <i>Supermen</i> shows as a superhero, despite plagiarize it through Superman, is in line with the culture taught in Turkey. For those reasons, <i>Supermen</i> is a Citizen Hero.</p>	
<p>46A/E/PCI/IG/CH/C.Zambia</p>  <p>Figure 1.46.1. Captain Zambia (2020)</p> <p>Timestamp: Page 7, 1<sup>st</sup> Panel</p> <p>Narration:      “We called him Captain Zambia. He was our champion, standing tall and proud upholding the rights and freedom of every denizen across the nation.”</p>	<p><i>Captain Zambia</i> is described as a legendary figure who protects all Zambian citizens from injustice with his power which is beyond common sense of humanity. It can be seen from the battle narrative, that every attack given by <i>Captain Zambia</i>, be it a fist or a kick, causes the earth to vibrate because of the strength behind the attack. <i>Captain Zambia</i> only relies on his physical strength, while his cape stays on his soldier following his move. His caped figure was remembered by the residents of Zambia for his services in protecting the peace of Zambia. From that explanation, <i>Captain Zambia</i>'s cape has been remembered by the residents of Zambia falls into Pure Cultural Icon category.</p> <p><i>Captain Zambia</i> is a representative of the country of Zambia. First, the superhero name carries the name of the country with additional captain at its front to show that he's the leader that's meant as role model of the country. Second, the colors of the superhero costumes follow the colors of the Zambian flag. The black color of the boots symbolizes the people. The orange color of the Zambia logo symbolizes the wealth of world resources in Zambia. The dominant green color in his body-suit costume symbolizes the fertility of the nation's flora. Finally, the red color on Captain Zambia's cape symbolizes the nation's battle for independence. Captain Zambia himself is the eagle who represents the people's ability to solve the nation's problems. For this reason, <i>Captain Zambia</i>'s cape is shown as the Iconic Group.</p>	<p>√</p> <p>√</p>
<p>46B/E/PCI/IG/CH/C.Zambia</p>  <p>Figure 1.46.2. Captain Zambia (2020)</p>	<p><i>Captain Zambia</i> had earned recognition from Zambian citizens even before he was shown doing any stunt. Instead, the first scene of the comic immediately shows him preparing for a serious fight with his clone that threatens the</p>	



<p>Timestamp: Page 10, 3<sup>rd</sup> – 4<sup>th</sup> Panel</p> <p>Narration: “The impact of each seemingly inhuman strike sent shockwaves through the earth’s crust.”</p>	<p>earth. This is because the clone of <i>Captain Zambia</i> possesses all of <i>Captain Zambia</i> ability and power, but doesn't have basic human attributes including integrity, compassion, and love for fellow man. For that reason, that clone had to be exterminated or it would bring calamity to the world. In the end, <i>Captain Zambia</i> was able to defeat his clone after a long battle. He succeeds in protecting the country and the people in that he loves. In conclusion, Captain Zambia is a Citizen Hero.</p>	
<p>47A/E/PPI/EI/RH/Captain Mfombi</p>	<p><i>Captain Mfombi</i> is not known by the people around him. This can be seen from the attitude of the landlord who is confused and irritated to see <i>Captain Mfombi's</i> wife bringing a stranger who has nothing to do with the rent money. <i>Captain Mfombi's</i> cape itself has no function other than explaining his identity as a superhero. Apart from the fact that the costume was made from ordinary materials by his wife, <i>Captain Mfombi</i> is able to activate his powers without having to wear his caped costume. For these reasons, <i>Captain Mfombi's</i> cape falls into Pure Personal Icon category.</p>	<p>√</p>
 <p>Figure 1.47. <i>Captain Mfombi – Superhero for Hire Eps 3 (2021)</i></p> <p>Timestamp: [10:12]</p>	<p><i>Captain Mfombi's</i> appearance has several similarities to the American superhero from DC Comics, <i>Superman</i>. Even though their powers are different, <i>Captain Mfombi</i> and <i>Superman's</i> superhero costume model are the same and only differ in the colors and acronyms in the logo. <i>Superman</i> uses "S", meanwhile <i>Captain Mfombi</i> uses "M". Therefore, <i>Captain Mfombi's</i> cape is shown as the Exploitation of the Icon.</p>	<p>√</p>
<p>47B/E/PPI/EI/RH/Captain Mfombi</p>	<p><i>Captain Mfombi</i> does not use his powers to help those around him, but puts his individual needs first. This can be seen from <i>Captain Mfombi</i> who uses his ability to shop faster for his wife. He also uses his powers to drag the landlord to a secluded place and threatens him to give him the rent he keeps increasing. Even though he did all of that at the behest of his wife, it still shows the inappropriate personality of a superhero. The lack of morale in <i>Captain Mfombi's</i> action indicates that he is a Rogue Hero.</p>	<p>√</p>
<p>From: <i>Captain Mfombi – Superhero for Hire Eps 3 (2021)</i> Timestamp: [9:19 – 9:21]</p> <p>Captain Mfombi’s wife: “Oh yes, Captain Mfombi!”</p> <p>Landlord: “You’ve brought him so he can do what?”</p>	<p>47C/E/PPI/EI/RH/Captain Mfombi</p>  <p>Figure 1.47. <i>Captain Mfombi – Superhero for Hire Eps 3 (2021)</i></p> <p>Timestamp: [10:32]</p>	

<p>Captain Mfombi: “If you joke around I will leave you here.”</p>		
<p>48A/E/PCI/IG/CH/Captain Z</p>	<p><i>Captain Z's</i> existence is recognized by both the citizens who applaud for his service and enemies who try to get rid of him. This can be seen from the dozens of subordinates sent by the organization to capture <i>Captain Z</i>. <i>Captain Z's</i> cape is not used in combat. Instead, he used the shield that had been attached to his hand. This means that <i>Captain Z's</i> cape only serves as an object to symbolize <i>Captain Z's</i> identity as a superhero. For that reason, <i>Captain Z's</i> cape is part of the Pure Cultural Icon category.</p> <p><i>Captain Z</i> is a character who serves as the representative of the country of Zimbabwe. First, <i>Captain Z</i> name, specifically on the Z part, is the acronym for Zimbabwe. Second, <i>Captain Z's</i> super hero costume is a patch of the Zimbabwean flag. The green color stands for the agricultural and rural areas of Zimbabwe. Yellow means wealth of natural resources. Red means blood that flows during the war for independence. Black means the color of the skin of the African nation, the native of Zimbabwe. White has the meaning of peace. Finally, not only is the costume, but <i>Captain Z's</i> cape has the flag of the country of Zimbabwe. From all the explanations, <i>Captain Z's</i> cape is shown as the Iconic Group.</p> <p>When <i>Captain Z</i> is surrounded by enemies, he doesn't run away and tries to defeat them all instead. He doesn't want to involve innocent people in a fight that's only after him. In the end, <i>Captain Z</i> is able to defeat all of his opponents. The townspeople who knew that call him and applaud his service in protecting the peace of the city. From that explanation, <i>Captain Z</i> is someone who has a selfless personality and cares about his community. Thus, <i>Captain Z</i> is a Citizen Hero.</p>	<p>√</p> <p>√</p> <p>√</p>

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### 1. Western


Coding Data	Explanation	Valid/ Invalid
<p data-bbox="336 600 647 629">1A/W/PCI/IG/CH/Kismet</p>  <p data-bbox="347 920 695 981">Figure 2.1.1. Bomber Comics #1 (1994)</p> <p data-bbox="336 1016 695 1048">Timestamp: Page 50, 1<sup>st</sup> Panel</p> <p data-bbox="336 1084 708 1415">Narration: “Hound them, torture them! Scream the Nazi sadists, but the conquered people of Europe carry on their ceaseless struggle against tyranny, and fighting by their side, lending the power of the great mind and the great of force of his mighty fists, is Kismet Man of Fate!!”</p>	<p data-bbox="735 600 1278 1099"><i>Kismet Man of Fate</i>, also known as <i>Kismet</i>, is a superhero who helps Europeans fight Nazi atrocities. <i>Kismet's</i> influence is indirectly recognized by the Nazis because <i>Kismet's</i> head was valued at one million if anyone were bringing him, dead or alive. This means if anyone saw <i>Kismet's</i> cape, be it an enemy or an ally, they would recognize him. As for <i>Kismet's</i> cape, it has no function other than as an object indicating that he is a superhero. This can be seen from <i>Kismet</i> who defeats his enemy using his fists which is even narrated as the great force of his mighty fists. For these reasons, <i>Kismet's</i> cape fall into the Pure Cultural Icon category.</p> <p data-bbox="735 1106 1278 1503"><i>Kismet</i> is recognized as the first Muslim superhero appearing in the first Bomber Comic issue in 1994 (Lewis, 2017). While <i>Kismet</i> was preparing his disguise as a butler for his mission, he prays with the name of Allah. As from <i>Kismet</i> costume, he was seen wearing a kind of cape that is usually used by Muslims. His cape is also green which is known as supposedly the Islamic prophet Mohammed's favorite color (Beam, 2006). It is for these reasons that <i>Kismet's</i> cape is shown as the Iconic Group.</p>	<p data-bbox="1305 600 1326 629">√</p> <p data-bbox="1305 1272 1326 1301">√</p>
<p data-bbox="336 1424 647 1453">1B/W/PCI/IG/CH/Kismet</p> <p data-bbox="336 1460 708 1520">From: <i>Bomber Comics #1</i> (1994)</p> <p data-bbox="336 1527 708 1684">Timestamp: Page 52, 2<sup>nd</sup> Panel Nazi soldier: “Kismet! Get him! Der Feuhrer giffs a million marks for him. Dead or alive?”</p>	<p data-bbox="735 1509 1278 1684">In the <i>Bomber Comics #1</i>, <i>Kismet</i> is immediately accepted by the Czech Underground as an ally to their cause, defeating the Nazis, no questions asked. Likewise, <i>Kismet</i> is well known to the Nazis as a terrifying opponent; even the forces of Hell identify him as being their adversary.</p>	<p data-bbox="1305 1509 1326 1538">√</p>
<p data-bbox="336 1693 647 1722">1C/W/PCI/IG/CH/Kismet</p>	<p data-bbox="735 1742 1278 2004">1994 is known as the Golden Age of American superhero, and a time where even Batman or Superman from DC Comic let criminals fall to their deaths, <i>Kismet</i> never takes an opponents' life. The blood is on the hands of the Czech Underground for the assassination of a Nazi official, not <i>Kismet's</i> for providing a distraction. The death of a Nazi pilot is only</p>	



Figure 2.1.2. Bomber Comics #1 (1994)

Timestamp: Page 54, 9<sup>th</sup> Panel

Narration:  
 “Quickly disguising himself as a butler, Kismet prepares to carry out a daring plan...”

Kismet:  
 “Allah be with me.”

*Kismet's* responsibility in that he was unable to prevent the plane from being shot down. If he has the ability to see the immediate future, *Kismet* challenges himself to avoid adding to the body count; to never be the aggressor or an instrument of punishment. In conclusion, *Kismet* is a Citizen Hero.

2A/W/PPI/AI/RH/Cybersix

From: *Cybersix - EP 1* (1992)  
 Timestamp: 0:44

Lucas:  
 “Who are you?”

Lucas accidentally runs into *Cybersix* after she defeats a monster. *Cybersix* runs away when she realizes someone is watching her even when Lucas screams asking who her identity is. This means *Cybersix* does not wish her identity, including the cape, to be known

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2B/W/PPI/AI/RH/Cybersix



Figure 2.2.1 *Cybersix - EP 1* (1992)

Timestamp: [3:20]

to many people. The cape functions only as an object to symbolize *Cybersix's* identity as a superhero. She has incredible strength, an athletic build, and skills due to her acrobatic genes. As seen from data 2B, she is able to kick Lucas with a flexible move while holding the monster she was trying to defeat in midair. Thus, she doesn't need the help of a superhero costume to help her movements in battle, but only uses it as way to conceal her real identity and show it as something else. Thereby, *Cybersix's* cape falls into Pure Personal Icon category.

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2C/W/PPI/AI/RH/Cybersix




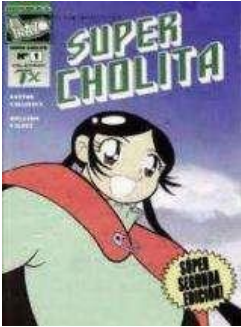
Figure 2.2.1 *Cybersix - EP 1* (1992)

Timestamp: [3:20]

*Cybersix's* cape is black and long. One of the positive meanings of black is security and efficiency, but it also has several negative meanings such as coldness, menace, and heaviness (Groenholm, 2010). *Cybersix* is cold to Lucas the first time they met because she wanted to hide her identity. Black is essentially an absence of light, since no wavelengths are reflected and it can, therefore be menace; many people are afraid of the dark.

	<p>Furtermore, the size of <i>Cybersix's</i> cape is long, so it can give the illusion that darkness is enveloping her. <i>Cybersix</i> had hoped that Lucas would be afraid of her and leave her alone because of it. However, when Lucas insists on sticking around, she helps him when he's in danger. When <i>Cybersix</i> helps Lucas, she doesn't let go of his monster targets. She tries to stay efficient and take care both of her ally and enemy. <i>Cybersix</i> who dragged the monster down without a doubt showed her seriousness in carrying out her superhero duties. By understanding the shape and color of <i>Cybersix's</i> cape, her character can be understood. Therefore, <i>Cybersix</i> cape is shown as the Appearance of the Icon.</p> <p>While <i>Cybersix</i> is serious about defeating the monster, she's not doing it solely to become a superhero. She needs the serum that the monster brought to stop her sustenance withdrawal. Thus, she had no intention of protecting the community around her if it didn't bring her any benefit. For that reason, <i>Cybersix</i> is a Rogue Hero.</p>	
3A/W/PPI/ECI/CH/Sonoman	<p><i>Sónoman</i> does not use his cape in combat. His power is called Mental-Music. This power allowed him to transform his movement into a sound wave and produce deafening sounds with the strength of three rhinos. Thus, he needs to use his hands to control the power. Therefore, his cape is only for symbolizing his identity as a superhero. <i>Sónoman</i> has several allies who help him in defeating his enemies. This can be seen from his conversation with the professor who successfully made earplugs to cope with the enemy attacks. As a result, <i>Sónoman's</i> cape falls into the Pure Personal Icon category.</p>	√
 <p>Figure 2.3.1. <i>Sonoman</i>, book 1 (1966)</p> <p>Timestamp: 2<sup>nd</sup> page</p>		
3B/W/PPI/ECI/CH/Sonoman		
 <p>Figure 2.3.2. <i>Sonoman</i>, book 1 (1966)</p> <p>Timestamp: 13<sup>th</sup> page, 5<sup>th</sup> panel</p>	<p><i>Sónoman</i> (1966) comic's creator, Oswal, said in an interview that <i>Sónoman</i> was inspired by DC Comics (Lambiek, 2015). <i>Sónoman</i> does have an appearance similar to one of the DC Comics superheroes, Superman. <i>Sónoman</i> wears a cyan body-suit, red underpants over his body-suit, logo on the chest, and wears a cape. However, there are some changes in the design of <i>Sónoman's</i> character compared to Superman. First, <i>Sónoman</i> is not an omnipotent superhero like Superman who has various types of powers.</p>	

<p>Professor: Isorna didn't notice that the trisonic nullifiers had fallen out of her ears and that all of us have made a couple of them! Ha! Ha! Ha!</p> <p>Sonoman Now we are immune and he is not!</p>	<p><i>Sónoman</i> only has one power, which is controlling manipulating voice to increase his power. Second, there are differences in the cape models between Superman and <i>Sónoman</i>. Unlike Superman's red cape, which only hangs over his shoulders, the hem of <i>Sónoman's</i> blue cape is also tied around his wrists. It has no function for combat. However, because there are some differences that affect the overall appearance of <i>Sónoman's</i> icons in terms of shape and color, <i>Sónoman's</i> cape is shown as an Evolutionary of the Icon.</p> <p>Although <i>Sónoman</i> has unusual power that usually isn't suited for combat, he still tries to use them to help those in need. According to Commisceo Global Consulting Ltd. (2020), Argentina has a relationship-driven culture, so it is important to build networks and use them. Therefore, what <i>Sónoman</i> does is in line with representing the community he protects. Therefore, <i>Sónoman</i> is a Citizen Hero.</p>	
<p>4A/W/PCI/ECI/CH/C.Invincible</p>	<p>40 years have passed, but the Americans still remember the figure of <i>Captain Invincible</i> who has helped Australia in the past that a television broadcasts a documentary to commemorate the departure of the superhero. Additionally, <i>Captain Invincible's</i> cape has no function other than to symbolize his identity as a superhero. When <i>Captain Invincible</i> flies, he outstretched his arms, while his cape is being blown by the wind. Thus, <i>Captain Invincible's</i> cape falls into Pure Cultural Icon category.</p>	√
<p>From: <i>THE RETURN OF CAPTAIN INVINCIBLE</i> (1983) Timestamp: 0:31 – 18:53 Narrator: “Forty years ago, he was the hero of the day until the system knocked him out of the sky”</p>		√
<p>4B/W/PCI/ECI/CH/C.Invincible</p>	<p><i>Captain Invincible</i> is once a popular hero to all Americans, but is forced into retirement by McCarthy-style government persecution in the 1950s. His appearance in red cape and flying poses with his arms stretched out in front of him is similar to that of another American hero from DC Comics, Superman. However, his red cape was accused of being a sign that the <i>Captain Invincible</i> was a supporter of communism. He was also being charged with violating U.S. airspace by flying without a proper license, impersonating a military officer, and wearing underwear in public. After all that accusations, he disappeared from the public eye, moved to Australia, and become an alcoholic. The red</p>	
<div data-bbox="347 1451 699 1608" data-label="Image"> </div> <p>Figure 2.4. The Return of Captain Invincible (1983)</p> <p>Timestamp: [1:46]</p>		

	<p>cape that was supposed to be a symbol of the superhero's pride that boosted his reputation, became the cause of <i>Captain Invincible's</i> downfall. His cape underwent a significant change in meaning despite having the same color, so <i>Captain Invincible</i> is shown as an Evolutionary of Icon.</p> <p>Thirty years later after <i>Captain Invincible</i> left, his old nemesis, the super-villain Mr. Midnight, re-emerges and steals a secret government super-weapon: the hypno-ray. The US government asks <i>Captain Invincible</i> to return, and <i>Captain Invincible</i> accepts it. Even though the country has thrown him away once, he's still willing to help the citizens in the US because it's his duty. His selfless personality who wants to return to protect the country is proof that <i>Captain Invincible</i> is a Citizen Hero.</p>	
5A/W/PLI/IG/RH/Super Cholita	<p><i>Super Cholita</i> has super power which consists of super strength and the ability to fly. Her abilities didn't come from her superhero cape, but from the sacred temple of Tiwanaku. Therefore, <i>Super Cholita's</i> cape only serves to symbolize her identity as a superhero. Because <i>Super Cholita's</i> powers emerged from the sacred temple of Tiwanaku, the locals recognized <i>Super Cholita</i> and her cape. However, for the <i>Super Cholita</i> target, the corrupt politicians, do not understand the exact identity of <i>Super Cholita</i> so they underestimate her power and only send a few subordinates to defeat her. <i>Super Cholita</i> is able to defeat them with ease, and simultaneously protect one of the residents who was accidentally dragged into the fight. The resident was just silent on the side of <i>Super Cholita</i> because he knew, the power of <i>Super Cholita</i> can be relied on. Thus, <i>Super Cholita's</i> cape falls into in Pure Local Icon category.</p>	√
 <p>Figure 2.5.1. Súper Cholita #4 (2007)</p> <p>Timestamp: Page 2</p>		√
5B/W/PLI/IG/RH/Super Cholita		
 <p>Figure 2.5.2. Súper Cholita #1 (2007)</p> <p>Timestamp: Cover</p>	<p><i>Super Cholita's</i> appearance is a mix between a superhero cape and the Altiplano's traditional attire, the <i>pollera</i>. <i>Pollera</i> itself is a Spanish term for a big one-piece skirt used mostly in traditional festivities and folklore throughout Spanish-speaking Latin America, including Bolivia (La Verne, 2008). Furthermore, Súper Cholita is portrayed as a folksy incarnation of a female superhero</p>	√

<p>5C/W/PLI/IG/RH/Super Cholita</p>	<p>rooted in a combination of Japanese aesthetics, Mexican cultural tradition, and Bolivian politics (L'Hoeste, 2013). This means that <i>Super Cholita</i> is representative of various cultures, with an emphasis on Bolivian culture. Her appearance, which was added with a superhero cape, was a manifestation of <i>Super Cholita's</i> desire as a superhero, namely to uphold justice in Bolivia by removing corrupt politicians there. Thus, <i>Super Cholita's</i> cape is shown as an Iconic Group.</p> <p><i>Súper Cholita</i> uses her powers to help the poor and to remove corrupt politicians in Bolivia, but her behavior is not always as exemplary as that of most superheroes when dealing with the enemies. She openly shows her hostility for corrupt politicians and doesn't hesitate to use violent even when there's another way. Furthermore, she also has been shown as a boastful and strident complainer who think that she's above others and is angry when someone confronts her about that. Thus, <i>Súper Cholita</i> is a Rogue Hero.</p>	<p>×</p>
<div data-bbox="347 405 695 629" data-label="Image"> </div> <p>Figure 2.5.3. <i>Súper Cholita</i> #4 (2007)</p> <p>Timestamp: Page 3, 2<sup>nd</sup> Panel  Man in Zebra Costume:  “Catch her! Don’t escape!”</p> <p>Super Cholita:  “No! I don’t want to go there!”</p>	<p>5D/W/PLI/IG/RH/Super Cholita</p> <p>From: <i>Súper Cholita</i> #4 (2007)  Timestamp: Page 5, 3<sup>rd</sup> Panel</p> <p>Super Cholita:  “But what those have that I don't have!”</p>	<p>√</p>
<p>6/W/FCI/EI/CH/Captain 7</p> <div data-bbox="384 1267 655 1615" data-label="Image"> </div> <p>Figure 2.6. <i>Capitao 7</i> (1959)</p> <p>Timestamp: Cover</p>	<p><i>Captain 7</i> has the super ability to fly and move with great speed. He also possesses super strength and is virtually invulnerable, as well as being able to withstand harsh environments, including traveling through the void. His powers, however, only fully function while wearing his special suit, made of an atomic mesh, which <i>Captain 7</i> keeps tucked away in a matchbox while maintaining his civilian identity. <i>Captain 7</i> himself, whose real name is Carlos, was brought by aliens to the Seventh Planet when he was a child. He was only returned to earth after he grew up and is ready to protect the earth. Because the scope of the population that <i>Captain 7</i> must protect is mentioned as earth and not just one country, many people will know <i>Captain 7's</i> identity from his cape that he is the protector of the earth. For that reason, <i>Captain 7's</i> cape falls into Functional Cultural Icon category.</p> <p><i>Captain 7</i> bears several resemblances to the American Superhero from DC Comics, <i>Superman</i>. First, they both hide their superhero identities by posing as ordinary</p>	



	<p>employees. <i>Superman</i> as a journalist, and <i>Captain 7</i> as a scientist. Second, they are both omnipotent superheroes who have many similar super powers such as great speed, flying, super strength, virtually invulnerable, and able to withstand harsh environments including through the void. Third, the similarities in their superhero costumes. Both <i>Superman</i> and <i>Captain 7</i> wear blue body-suits and red capes. Furthermore, the location of the logo is the same on their chests. There are only differences in the name, from "S" to "7", and an additional logo on the belt. From all that reasons, <i>Captain 7's</i> cape is shown as the Exploitation of the Icon.</p> <p><i>Captain 7</i> is not solely protecting the earth just by looking for enemies that threaten the earth. He also saves people who will be affected by disasters and minor accidents with his superpowers. This is in line with the Brazilian culture which is friendly even to foreigners and does not mind helping them (Lipson, 2005). For that reason, <i>Captain 7</i> is included in Citizen Hero.</p>	
<p>7/W/FPI/HI/RH/C.Newfoundl and</p>	<p><i>Captain Newfoundland</i> is not part of the human race, in fact, it's an alien race. The nameless race of <i>Captain Newfoundland</i> first came to Earth millennia ago and taught the young mankind how to build pyramids in Egypt, finding the kingdom of Atlantis, and even become one with the universe in India. However, even though were many humans who remembered <i>Captain Newfoundland's</i> race in the past, as 1,000 years have passed, humans who knew <i>Captain Newfoundland's</i> race had disappeared. Only a few cosmic beings who don't live on earth still remember <i>Captain Newfoundland</i>. The only remaining alien of that race, <i>Captain Newfoundland</i>, was becoming one with the universe and only come out in search of a successor who would protect the earth because he saw the earth destruction future. His chosen successor was Daniel Eaton, who becomes <i>Captain Canada</i>. However, even his successor does not directly recognize <i>Captain Newfoundland</i> because the teacher often hides his presence. He only realized it when he saw <i>Captain Newfoundland's</i> power. <i>Captain Newfoundland's</i> cape itself has a function as</p>	<p>√</p>
<div data-bbox="359 1211 683 1429" data-label="Image"> </div> <p data-bbox="352 1431 689 1529">Figure 2.7. Sunday Herald's Captain Newfoundland strip (1979)</p> <p data-bbox="333 1563 689 1597">Timestamp: Page 1, 1st Panel</p> <p data-bbox="333 1630 707 1798">Daniel (Captain Canada): "There's only one being who can give me that power! I feel his presence now. The presence of Captain Atlantis!"</p>		

	<p>an intermediary for his magic as the universe view he showed to Captain Canada. For these reasons, Captain Newfoundland's cape falls in the Functional Pure Icon category.</p> <p>According to Campbell (2019), <i>Captain Newfoundland</i> is the comic superhero embodiment of Geoff Stirling's mystical philosophy, a Canadian-American businessman and media magnate, best known for his work in his home city of St. John's, <i>Captain Newfoundland</i>. Geoff Stirling has a lot in common with <i>Captain Newfoundland</i> in terms of spiritual abilities. First, the ability to read the future. In the early 1970s, Stirling encouraged his fellow Newfoundlanders to buy gold because he felt its price would rise, which it did, from \$35 (U.S.) an ounce in 1970 to a peak of \$875 (U.S.) in 1980. Second, the TV station that he founded, NTV, will broadcast a cosmic odyssey to the absolute edge of outer (and inner) space. Many Canadians already knew about the night show, but few understood what they had actually seen. Third, both <i>Captain Newfoundland</i> and Stirling visited India and received the enlightenment. Although the scope is not technically as large as <i>Captain Newfoundland</i> being able to blend into the universe, Mr. Stirling discovered his spiritual manifesto, <i>In Search of a New Age</i>. From the explanation above, it can be understood that Geoff Stirling is the history that gave birth to <i>Captain Newfoundland</i> as well as his cape. Therefore, <i>Captain Newfoundland's</i> cape is shown as the History of the Icon.</p> <p>Although <i>Captain Newfoundland</i> has great power equal to that of a god, he rarely uses it directly to help humans because it would upset the balance of the universe. He became a teacher and looked for a successor figure from the human race to become the protector of the earth. Not only that, because Captain Newfoundland is not human, his concept of thinking is different from humans. Thus, his morality is non-existent, so he wouldn't mind to manipulate them for his own ends if he has to. For these reasons, Captain Newfoundland is a Rogue Hero.</p>	
8A/W/PLI/AI/CH/Dishman	<i>Dishman</i> has the ability to teleport, clean, and place crockery and tableware in its proper	√

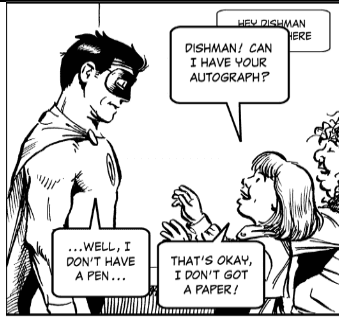


Figure 2.8. Dishman #12 (1985)

Timestamp: Page 5, 2<sup>nd</sup> Panel

Child 1:  
 “Dishman! Can I have your autograph?”

Dishman:  
 “... Well, I don’t have a pen...”

8B/W/PLI/AI/CH/Dishman

From: Dishman #11 (1985)

Timestamp: Page 8, 1<sup>st</sup> – 3<sup>rd</sup> Panel

Narrator:  
 “If you need help, if I can help, I will. It’s that simple. So a simple “thanks” is plenty. I’m not a “sir”. I’m your friend.”

place with just a wave of his hand. He uses that power to help those around him, so that he is known in the city where he lived. *Dishman's* abilities are innate and not his superhero costume effects, so his cape only serves to symbolize *Dishman's* identity as a superhero. From all the reasons, *Dishman's* cape falls into Pure Local Icon category.

*Dishman* starts wearing the superhero cape as he realizes his powers. He chose a superhero costume because apart from wanting to help others, he also wanted to hide his identity. It can be seen from the mask he wears. Although *Dishman's* costume has some similarities to the American superhero of DC Comic, Superman, *Dishman* also has differences. First, *Dishman's* power is more focused in one direction, to clean dishes, unlike the omnipotent *Superman*. Second, their opponent's focus is different. Because *Dishman's* abilities were not suitable for combat, he helps the townspeople by helping in their cleaning work. Third, *Dishman's* cape is just an addition to his identity as a superhero, not like Superman's which is designed to withstand extreme circumstances. For those reasons, *Dishman's* cape is shown as an Appearance of the Icon.

When *Dishman* realized his power, he didn't think about using it for his own personal gain, instead he immediately thought of using it to help others. He thinks the concept that with great power comes great responsibility. However, due to his unusual ability which can't be used in battle, he was laughed at by those around him a lot. *Dishman* doesn't give up because of the laughs. He keeps trying to find those who need his help even after his wife also leaves *Dishman* thinking he has gone mad. All of this shows *Dishman's* dedication to fulfill his duty as a superhero by protecting his community is proof that *Dishman* is a Citizen Hero.

9A/W/FCI/IG/CH/Nelvana



*Nelvana's* cape doesn't have any special abilities, but instead acts as an intermediary for *Nelvana* to apply her magic. She used the cape to turn her older brother *Tanero* into a dog to check on the enemy's condition. The figure of *Nelvana* itself is a legend that the Eskimos glorify, so from the name alone, they

√


<p><i>Figure 2.9.Nelvana of the Northern Lights (1941)</i></p> <p>Timestamp: Page 16, 5<sup>th</sup> Panel</p> <p>Narration: “And as the cloak is drawn away, the amazed eskimos see Tanero in another form.”</p>	<p>will immediately know the figure of <i>Nelvana</i>. That also applies to <i>Nelvana's</i> cape, which if anyone in the Eskimo area saw it, they would know her identity. For these reasons, <i>Nelvana's</i> cape falls into Functional Cultural Icon category.</p> <p><i>Nelvana</i> is described as a savior who represents the beliefs of the Eskimo tribes, even close to the point of God. This is because the villagers even work together to build an altar to welcome <i>Nelvana</i>. She is considered to be able to end their disaster. <i>Nelvana</i> and her cape are considered the only solution to all their problems, including food and clothing. This means that <i>Nelvana's</i> cape is shown as an Iconic Group.</p> <p><i>Nelvana</i> uses her magic power to answer the Eskimo chief's request for help. She did not even hesitate to turn his own brother into a dog to help them. It shows determination of superhero to protect her community. Thus, <i>Nelvana</i> is a Citizen Hero.</p>	
<p>9B/W/FCI/IG/CH/Nelvana</p> <p>From: <i>Nelvana of the Northern Lights (1941)</i></p> <p>Timestamp: Page 4, 4<sup>th</sup> Panel</p> <p>Narrator: “While a special snow altar is being built to welcome <i>Nelvana</i>, the great chief addresses his distressed followers.”</p> <p>The great chief: “Let your hearts be gladdened. Oh my people, <i>Nelvana</i>, the daughter of <i>Koliak the Mighty</i>, will cause <i>Caribou</i> to roam again and the seal to once more feed and clothe us.”</p>		√
<p>10A/W/FLI/AI/CH/Jetcat</p>  <p><i>Figure 2.10.1.Jetcat - "Project: Evil" (1998)</i></p> <p>Timestamp: [5:28]</p> <p>Reporter: “What is your real identity?”</p> <p>10B/W/FLI/AI/CH/Jetcat</p>	<p><i>Jetcat's</i> cape has the power to bounce off any object that is pointed at it. Not only that, many people know <i>Jatcat</i>. Thus, every time she defeats a monster, reporters will immediately approach her and ask for her identity. For these reasons, <i>Jatcat's</i> cape falls into the Functional Local Icon category.</p> <p><i>Jetcat</i> does not want her identity to be known by anyone, including her best friend, <i>Tod</i>. She was forced to confess to <i>Tod</i> because he saw <i>Melanie</i>, <i>Jetcat's</i> real name, while transforming into <i>Jetcat</i>. Her cape itself is black which reflects security, so it is in line with her trying to hide her identity (Groenhom, 2010). Furthermore, her cape that blends with her cat-like hood is in line with her superhero name and slogan. For these reasons, the <i>Jetcat</i> cape is shown as the</p>	√



Figure 2.10.2. Jetcat - "Sacred Identity" (1998)

Timestamp: [4:48]

Bela Kiss:  
"Catch!"

10C/W/FLI/AI/CH/Jetcat

From: *Jetcat* - "Sacred Identity" (1998)

Timestamp: [4:41]

Jetcat:  
"I fly like a jet, and attack like a cat. Hence my name."

11/W/PLI/ECI/CH/Super Shamou



Figure 2.11. Super Shamou (1980)

Timestamp: Cover

Appearance of the Icon.


*Jetcat* doesn't want people to know her true identity. However, once her best friend found out about it, *Jetcat* was not angry, but tried to convince him not to reveal her identity. She is even willing to be ordered around to buy food and buy comics in faraway places to convince him. *Jetcat* could've force Tod to shut up with her superpower, but due to *Jetcat's* non-manipulative and selfless personality, she doesn't do that. Evenmore, even when she faced his enemy Bela Kiss, she only tried to fight so that Bela Kiss couldn't disturb her city anymore. She doesn't inflict unnecessary violence. Because of her attitude that tries to protect his city fairly, *Jetcat* is a Citizen Hero.


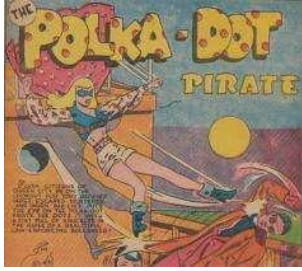
√

*Super Shamou* is an ordinary Inuk (Eskimo) until one day he is given the magic necklace which grants him power by the spirit to provide peace and justice to the people of the Arctic. Thus, the cape he wears only served to symbolize *Super Shamou's* identity as a superhero. Furthermore, as seen from the data, *Super Shamou* holds several children in his hands. This is because he has promised to protect Canada, so he often looks for unwary travelers who fall foul of the unforgiving situations, specifically children who are still powerless. Because of that, those who were saved by *Super Shamou* would remember his identity and cape. In conclusion, *Super Shamou's* cape falls in the category of Pure Local Icon.

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*Super Shamou* is the world's first Inuk superhero (Campbell, 2019). The comic has English, French, and Inuktitut version to cater to the demographic they want to reach, the indigenous people. Thus, *Super Shamou* depiction will impact how people will see Inuk. However, *Super Shamou's* costume bears a lot of resemblance to the American superhero from DC Comics, Superman. First, both *Superman* and *Super Shamou* put their underwear on the outside of the costume.


	<p>Second, the color of <i>Super Shamou's</i> costume is an inversion of <i>Superman's</i> color where <i>Superman's</i> body suit is blue, and <i>Super Shamou's</i> body suit is the exact opposite. The same goes with the cape where <i>Superman's</i> is red, it's blue in <i>Super Shamou's</i> cape. The difference between the two is that <i>Superman's</i> strength is innate and his cape is inspired by the circus outfit. Whereas <i>Super Shamou</i> got his power from a magic necklace and his costume is inspired by <i>Superman</i> to build the image of Superhero (Campbell, 2019). In summary, the cape of <i>Super Shamou</i> is shown as an Evolutionary of the Icon.</p> <p><i>Super Shamou</i> fulfills his promise to the spirit to provide peace and justice to the people of the Arctic. With his strength, he instantly brought 3 small children out of the ruins. Not only rescuing such individuals, he also teaches them the realities of life in the North so they can survive next time. He doesn't not only think of a momentary goal to get rid of the enemy who disturbed Canada's peace, but also thought of the fate of the children who would become the foundation of Canada's future. In conclusion, <i>Super Shamou</i> is a Citizen Hero.</p>	
<p>12A/W/FPI/AI/RH/Supersnipe</p>  <p>Figure 2.12.1. <i>Supersnipe Comics Vol 1 #6</i> (1942)</p> <p>Timestamp: Page 28, 5th Panel</p> <p>Narration: “Sometime later – with the aid of his cape, Supersnipe carries out a plan of strategy”</p> <p>Supersnipe:</p>	<p><i>Supersnipe</i> is an imagined alter ego of Kopyy McFad, the boy with the most comic books in the world, who is also the main character of <i>Supersnipe</i> (1946) comic. Since <i>Supersnipe</i> is the imaginary superhero of Kopyy's alter-ego, only he knows the identity of <i>Supersnipe</i>. When the Japanese soldiers found <i>Supersnipe</i>, they shout angrily without calling his name because an unknown child dared to disturb their plan. Furthermore, <i>Supersnipe</i> doesn't have any superpowers in real life because he is only Kopyy's imagination. However, Kopyy is able to use his cape for his personal missions he carries out. He used it to carry cans of Geranium oil to trap the whole Japanese army. For these reasons, <i>Supersnipe's</i> cape falls in the Functional Personal Icon category.</p> <p>The outfit that Kopyy wears as a <i>Supersnipe</i> superhero costume consists of his grandfather's clothes, a mask covering his face, and a cloth he found in his bedroom drawer as a cape. All aspects of the outfit are</p>	<p>√</p> <p>√</p>


<p>“With the geranium oil in these battles – I’ll set a big trap that’ll capture the whole yellow beetle’s army!!”</p>	<p>for supporting the creation of Kopyy's superhero alter-ego, <i>Supersnipe</i>. Kopyy has read so many comic books that in his imagination, he turns into a costumed superhero himself. He did not only use costumes, but also tried to do superhero actions by helping his neighbors. For those reasons, <i>Supersnipe’s</i> cape is shown as Appearance of the Icon.</p>
<p>12B/W/FPI/AI/RH/Supersnipe</p>  <p>Figure 2.12.2 <i>Supersnipe Comics Vol 1 #6 (1942)</i></p> <p>Timestamp: Page 33, 4<sup>th</sup> Panel</p> <p>The Japs: “So! You’re the one! Come here!”</p>	<p><i>Supersnipe</i> doesn't have any superpowers. Therefore, he who tries to do risky things is actually endangering his surroundings. Although Kopyy looks like he wants to establish peace in his place, he is subconsciously pursuing his individual desire to show his <i>Supersnipe</i> alter-ego to his surroundings. For that reason, Kopyy who wants to be a <i>Supersnipe</i> is a Rogue Hero.</p>
<p>13A/W/PLI/AI/CH/Polka-Dot</p>  <p>Figure 2.13. <i>Dime Comics #26 (1940)</i></p> <p>Timestamp: Cover</p> <p>Narration: “Flash Citizens of Queen City be on the lookout for Tony Bad-Eyes Veres escaped murderers. And when Bad-Eye puts the eye on the Polka-Dot Pirate, she dots it with a fist full of knuckles in the guise of a beautiful law-enforcing buccaneer.”</p>	<p><i>Polka-Dot Pirate</i> has the ability to fly, an unspecified level of superhuman strength, and a skilled fighter. Her abilities don't come from her cape either because she doesn't hold her cape when she kicks <i>Bad-Eyes</i>, her enemy. <i>Polka-Dot Pirate</i> herself is quite well known in Queen City. This can be seen from her warning the citizens of Queen City to be careful of <i>Bad-Eyes</i>. This means, the residents know <i>Polka-Dot Pirate</i> including the cape. For that reason, <i>Polka-Dot Pirate’s</i> cape falls in the Pure Local Icon category.</p> <p>The appearance of <i>Polka-Dot Pirate</i> reflects her name. Both the costume and the cape have polka-dot motifs. She chose superhero costume because she intended to hide her identity in order to use her powers for the sake of others. <i>Polka-Dot Pirate</i> hides her identity as seen from her wearing a mask. For that reason, <i>Polka-Dot Pirate's</i> cape is shown as the Appearance of the Icon.</p> <p>According to Oxford, pirate is a person on a ship who attacks other ships at sea in order to steal from them. In <i>Polka-Dot Pirate's</i> case, she doesn't literally steal from the enemies and she's not on the sea either. Thus, the pirate may refer to her who suddenly attack the criminals to steal their freedom. Their</p>




	<p>freedom are being stolen because she deems it unworthy for them. However, that doesn't mean she stole it violently. The Polka-Dot Pirate only stops the enemy's action by kicking them, even though she could have dealt a more fatal attack than that. This was because she only wanted to protect the peace of Queen City as a superhero, not become a ruler who arbitrarily committed crimes. For these reasons, the Polka-Dot Pirate is a Citizen Hero.</p>	
<p>14A/W/PLI/AI/CH/Lavander man</p>	<p>Boris, the main character of <i>Lavanderman</i> (2008), accidentally gets into an accident at a small factory while processing lavender. As the result, his body releases chemical elements and substances from the lavender plant, especially its intensive and nice smell. After that incident, he chose to use his powers to help others. So he made his superhero costume and set up the white scooter. He circles the whole island from one spot to the other in order to help with his smell and his strength. Therefore, thanks to his efforts in helping protecting the island from the monsters, the townspeople know <i>Lavanderman</i>. Women flocked around him in awe of <i>Lavanderman's</i> fragrance and power. However, <i>Lavanderman's</i> friend called his real name, Boris, without hesitation. This meant that Boris who became <i>Lavanderman</i> is known to the entire town. In conclusion, <i>Lavanderman's</i> cape falls in the category of Pure Local Icon.</p>	<p>√</p>
<div data-bbox="413 775 627 1075" data-label="Image"> </div> <p data-bbox="352 1077 687 1144">Figure 2.14.1.Lavanderman issue #1 (2008)</p> <p data-bbox="333 1178 560 1211">Timestamp: Cover</p>	<p><i>Lavanderman's</i> friend called his real name, Boris, without hesitation. This meant that Boris who became <i>Lavanderman</i> is known to the entire town. In conclusion, <i>Lavanderman's</i> cape falls in the category of Pure Local Icon.</p>	<p>√</p>
<p>14B/W/PLI/AI/CH/Lavanderman</p>	<p><i>Lavanderman</i> wears a yellow cape. Some of the positive meanings of yellow that are in line with <i>Lavanderman's</i> characters are confidence, self-esteem, extraversion, and friendliness (Groenholm, 2010). In the 14C data, it can be seen that <i>Lavanderman</i> puts the carcass of a giant octopus on his shoulder as if it was his prey. Even in data 14B, he is not ashamed to be seen holding two women. Instead, he compliments their beauty and even jests about his friend's face in English. The length of <i>Lavanderman's</i> cape only reaches his thighs so as not to make it difficult for him to move and not get caught in the scooter engine. <i>Lavanderman</i> chooses to wear a superhero costume along with his cape because he wants</p>	
<div data-bbox="384 1312 652 1644" data-label="Image"> </div> <p data-bbox="352 1646 687 1713">Figure 2.14.2.Lavanderman issue #1 (2008)</p> <p data-bbox="333 1747 564 1780">Timestamp: Page 4</p> <p data-bbox="333 1814 708 1977">Lavanderman: “See, my beautiful girls, this is my story of my laughter... I will tell you more. Come and drink something with me and my</p>	<p>Instead, he compliments their beauty and even jests about his friend's face in English. The length of <i>Lavanderman's</i> cape only reaches his thighs so as not to make it difficult for him to move and not get caught in the scooter engine. <i>Lavanderman</i> chooses to wear a superhero costume along with his cape because he wants</p>	<p>√</p>



<p>friends. They are not good-looking and clever to me but they are good guys.”</p> <p>Lavanderman’s friend: “Boris, stop it! Alas, we will have to speak English all night again!”</p>	<p>to use his powers to help those around him. For these reasons, <i>Lavanderman’s</i> cape is shown as the Appearance of the Icon.</p> <p>The enemies that <i>Lavanderman</i> faces come from a local myth in his area, the city of Jelsa which is located on the island of Hvar in the Adriatic Sea. These local myths include octopus, mosquitoes, and so on. Even though <i>Lavanderman</i> has had the taboo not to leave his island ever since he got his powers, he doesn't mind it because in summer the island of Hvar will be full of tourists. <i>Lavanderman</i> is proud that he is able to protect his city with his strength as seen from data 14C. <i>Lavanderman</i> who is willing to sacrifice and is willing to help the townspeople makes him a Citizen Hero.</p>	
<p>14C/W/PLI/AI/CH/Lavanderman</p>		
		
<p>Figure 2.14.3. <i>Lavanderman</i> issue #1 (2008)</p>		
<p>Timestamp: Page 12</p>		
<p>15/W/PCI/HI/CH/Pérák</p>		√
	<p>The version of <i>Pérák</i> the Spring Man as a superhero first appeared as a rumor in the city of Prague, Czechia, when the Second World War occurred. He is depicted as a superhero who jumps high over rooftops and streets to save Czech civilians from the Gestapo, the official secret police of Nazi Germany. Although <i>Pérák</i> is an urban legend that's almost certainly an imaginary character, many Czech civilians are given hope from it and came to believe that someone is protecting them from Nazi occupiers. Both the cape and <i>Pérák's</i> costume only serve to show his identity as a superhero who protects Czech citizens. This is because as his nickname, the Spring Man, is an inventor turned into a superhero. With the springs attached to his shoes, he is able to startle and escape Nazi soldiers who tried to capture him. In conclusion, <i>Pérák's</i> cape falls in the category of Pure Cultural Icon.</p>	
<p>Figure 2.15. <i>Projekt Pérák</i> (2003)</p>		
<p>Timestamp: Cover</p>		
	<p><i>Pérák's</i> cape has the flag of the Czech Republic, or also known as Czechia, on it. Before the second world war, <i>Pérák</i> actually existed as a Czech legend. However, his figure is not a superhero, but a sinister figure who murder or rape defenseless Czech civilians.</p>	

	<p>As a result, when the Nazi factories ordered the Czechs to work a night shift, many refused. <i>Pérák</i> myth reaches the peak that almost every incident is connected to him. As a result, as time passed, <i>Pérák</i> evolved from a terrifying phantom into a superhero who fought the Nazi military by blowing up their military vehicles, defending Prague's innocent residents, and even writing anti-Nazi graffiti on the walls to raise Czech civilians' morale . For all these reasons, <i>Perák's</i> cape is shown as an History of the Icon.</p> <p><i>Pérák</i> is a symbol of Czech resistance against Nazi Germany. According to urban legend, he continues to fight Nazi soldiers while protecting the Czechs. Thus, <i>Pérák</i> becomes an important part of Czech wartime culture. However, although <i>Pérák</i> no longer does any activity after the end of the war, <i>Pérák's</i> urban legend has evolved ever since from a superhero of gossip stories into part of Czech popular culture. This is because his services in Czechia's most difficult times are remembered by the Czech population. For that reasons, <i>Pérák</i> is a Citizen Hero.</p>	
16A/W/PLI/AI/RH/Antboy	<p><i>Antboy</i>, with the real name Pelle, is a 12 year old boy. Because of his shy nature, he was bullied by his classmates until he had to hide in an abandoned house to get away from them. It was in that house that he gained his strength from the bite of the mutant ant, so the costumes including the cape were not the origin of his strength. Instead, it's just an ordinary costume made by <i>Antboy's</i> friend, Wilhelm. Pelle has a dream where people recognize and appreciate him, as in school he is barely being noticed and he does not have any friends. Thus, Wilhelm helps him because he wanted Pelle to be known as a superhero. Thanks to Wilhelm's ideas, many people began to know <i>Antboy</i>. He is being broadcasted in the news, the other children admire him, and he becomes the inspiration for class drama in his school with costumes and capes that are similar to his. For these reasons, <i>Antboy's</i> cape falls into Pure Local Icon category.</p>	√
		
<p>Figure 2.16. <i>Antboy</i> (2013)</p>		
<p>Timestamp: [32:41]</p>		
<p>Reporter:  “Who is this masked hero after what appeared to be a young boy dressed for superheroes rescued a man from a car accident?”</p>		√
16B/W/PLI/AI/RH/Antboy		
<p>From: <i>Antboy</i> (2013)</p>		
<p>Timestamp: 33:57 – 1:10:36</p>		
<p>Wilhelm:</p>		
<p>“<i>Antboy</i> doesn’t use superpower to get fans. He’s a superhero. You just want to be</p>	<p>At a glance, <i>Antboy's</i> appearance is similar to the American superhero from DC Comic, Batman. However, Wilhelm merely made <i>Antboy</i> costumes according to his strength,</p>	

<p>popular. Superhero has better things to do. You and me. Girls don't care about us."</p> <p>Wilhelm: "I know. But they are fans of Antboy."</p>	<p>that is, anything an ant can do. The material for the costume is not made using special cloth, but because <i>Antboy</i> does not use his cape for extreme activity, the costumes can function normally. <i>Antboy</i> uses mask to hide his face so that people, especially his classmates, do not recognize him. Not only that, Wilhelm also made a box of candy as part of <i>Antboy's</i> belt for <i>Antboy's</i> emergency boost strength. The black color of the costume and the cape itself were chosen because of the strength of <i>Antboy</i> originating from the black ant. Furthermore, Wilhelm chose the superhero model because he himself was a superhero comic fanatical, and he realized that the power of Pelle could be used to create superhero in the real world. For these reason, <i>Antboy's</i> cape is shown as the Appearance of the Icon.</p>	<p>√</p>
<p>16C/W/PLI/AI/RH/Antboy</p> <p>From: <i>Antboy</i> (2013) Timestamp: 1:10:31 – 1:10:36 Antboy: "But who needs Antboy not that he is not coming back?"</p> <p>Wilhelm: "The world will always need Antboy."</p>	<p>Pelle did not become a superhero because of his own desires, but because of the encouragement of his friend, Wilhem. Wilhelm plans <i>Antboy's</i> names, appearance, and ways for <i>Antboy</i> so he can be known to the public. Pelle obeys because he has a desire to be popular to be better known and appreciated by the people around him. At the end of the movie, when <i>Antboy's</i> enemy is defeated, <i>Antboy</i> realized his mistake. However, he still chose to be <i>Antboy</i> not because of other people, but because Wilhelm said his abilities would always be needed. For these reasons, <i>Antboy</i> is a Rogue Hero.</p>	
<p>17A/W/PLI/HI/CH/Dukse Drenge</p>  <p>Figure 2.17.1. Dukse Drenge (1989)</p> <p>Timestamp: [0:21]</p>	<p><i>Dukse Drenge</i>, whose real name is Arno Olsen, tired of the world full of corruption, and so he decided to become a superhero following his favorite comic character, <i>Batman</i>. <i>Batman</i> is a hero who lacks strength and relies on his athleticism, tools, and surroundings. In which is the aspect <i>Dukse Drenge</i> can follow. Neither costume nor his cape uses special materials, so his costume only serves to symbolize <i>Dukse Drenge's</i> identity as a superhero. Even though he doesn't have any superpowers, he doesn't hesitate to help those around him, so gradually, his name is known in his town. Until finally, news about him is being put in the newspaper. For these reasons, <i>Dukse Drenge's</i> cape falls in the Pure Local Icon</p>	<p>√</p> <p>√</p>
<p>17B/W/PLI/HI/CH/Dukse Drenge</p>		

 <p>Figure 2.17.1. <i>Dukse Drengen</i> (1989)</p> <p>Timestamp: [1:45]</p>	<p>category.</p> <p><i>Dukse Drengen</i> is the Danish word for Hero Boy which means his young age as a schoolboy and his desire to become a superhero. Additionally, his appearance is inspired by Batman. However, Arno didn't take Batman's costume design for granted, but made it according to his taste. He reduced the size of the cape so as not to interfere with his movement. He also changed the color to cobalt instead of black. Without <i>Batman</i> as his inspiration, Arno would not have thought of becoming a superhero or making the cape. For these reasons, <i>Dukse Drengen</i>'s cape is shown as a History of the Icon.</p>	<p>√</p>
<p>17C/W/PLI/HI/CH/Dukse Drengen</p>  <p>Figure 2.17.2. <i>Dukse Drengen</i> (1989)</p> <p>Timestamp: [2:21]</p>	<p><i>Dukse Drengen</i> is not looking for fame. From 17B's data, it can be seen that he drives his vehicle without caring even though the newspaper is talking about him. He doesn't choose to interview or ask in return for those he helps, <i>Dukse Drengen</i> just wants to help those in need. This can also be seen in the 17C data where <i>Dukse Drengen</i> does not mind paying respect to the police. He gave the robber to the policeman because he felt it was his duty as a superhero as well as a resident of Denmark to report the crime to the police for a fair trial. For those reasons, <i>Dukse Drengen</i> is a Citizen Hero.</p>	<p>√</p>
<p>18A/W/FCI/IG/CH/La Borinquena</p>  <p>Figure 2.18.2. <i>La Borinquena</i> #1 (2016)</p> <p>Timestamp: Page 3, 3th panel  <i>La Borinquena</i>:      “As <i>puertorriquenos</i>, we have always had a rich history of fighting for our rights, our culture, and our future. Even though I'm still getting used to</p>	<p>Marisol, the main character of <i>La Borinquena</i> (2016), receives her strength from several great entities. They are: <i>Atabex</i>, the mother Goddess; <i>Huracan</i>, the spirit of storms; And <i>Yucachu</i>, the spirit of the sea and mountains. As for her superhero costume, the material was given by her mother before Marisol went to Puerto Rico. The material is made from the leftover fabric used to embroider the Revolutionary Flag of Lares. Furthermore, the material is also used to communicate with the mother goddess. <i>La Borinquena</i> herself is immediately greeted by Puerto Ricans when she got her powers. When she tried to direct the turtles to swim into the sea, many residents cheered her and tried to see her. Among the crowd, there are even residents wearing star symbols akin to <i>La Borinquena</i> costumes. For these reasons, <i>La Borinquena</i>'s cape falls in the category of Functional Cultural Icon.</p>	<p>√</p> <p>√</p>

<p>these powers, I've been received so well by mi gente. That's why they call me La Borinquena. It's a name, no, a title that I carry with great responsibility."</p>	<p><i>La Borinquena</i> is the superhero name that Puerto Ricans gave to Marisol. <i>La Borinquena</i> means a native or resident of Puerto Rico. This means they recognize Marisol as part of them. Additionally, <i>La Borinquena's</i> superhero costume is the flag of Puerto Rico. The flag of Puerto Rico consists of three colors; red, white and blue. The white star represents the Commonwealth of Puerto Rico, and the equilateral triangle in blue on the flag represents the three branches of government of the republic; executive, legislative and judicial. The red color symbolizes the blood of warriors, and white symbolizes human rights and individual freedom. This means that the costume and the cape of <i>La Borinquena</i> represent the country of Puerto Rico. She even mentions the culture of Puerto Rico that has rich history to showcase the country's positive value. Therefore, her superhero cape is shown as an Iconic Group.</p>
<p>18B/W/FCI/IG/CH/La Borinquena</p>	<p>In data 18B, <i>La Borinquena</i> is seen delivering turtles to the sea. Because of her superpower that comes from nature, she considers that everything that comes from Puerto Rico is something that must be protected, including the animals. <i>La Borinquena</i> helps and protects its community, namely Puerto Rico, making her a Citizen Hero.</p>
<div data-bbox="365 607 676 931" data-label="Image"> </div> <p>Figure 2.18.2. <i>La Borinquena</i> #1 (2016)</p> <p>Timestamp: Page 4, 6<sup>th</sup> Panel</p> <p>La Borinquena:      "Boricuas are tough, but once they love you, they'll fight for you."</p>	<p><i>Capitan Escudo</i> is made to fight the League of Evil led by <i>Corruptus</i>, the main antagonist of the stories and the biggest problem in Ecuador. <i>Capitan Escudo's</i> superpower doesn't come from his costume, so his cape is only used to symbolize his identity as a superhero. In conclusion, <i>Capitan Escudo's</i> cape falls into Pure Cultural Icon category.</p> <p><i>Capitan Escudo</i> costume is based on the flag of Ecuador. This can be seen from the mask as well as the hat that forms a bird symbol. The combination of yellow, blue, and red on the suit as well as his cape. As well as the symbol on his chest which is based on the National Shield of Ecuador. This means, <i>Capitan Escudo's</i> cape which is part of the flag is part of the representation of Ecuador. Therefore, his cape is shown as Iconic Group.</p> <p><i>Capitan Escudo</i> uses his powers to fight <i>Corruptus</i>, the greatest criminal in Ecuador.</p>
<p>19/W/PCI/IG/CH/C.Escudo</p>	<p>√</p>
<div data-bbox="378 1379 662 1783" data-label="Image"> </div> <p>Figure 2.19. <i>Captain Escudo</i> (2018)</p> <p>Timestamp: Cover</p>	

	<p>He is also a representative of Ecuador because of his costumes and cape based on the Ecuadorian flag. From that reasons, <i>Capitan Escudo</i> is a Citizen Hero.</p>	
20/W/PLI/AI/RH/Fantax	<p><i>Fantax</i>, whose real name is Lord Horace Neighbor, is a British attaché at the British Embassy in Washington during the day, and fights crime at the night as the caped crusader, <i>Fantax</i>. Although he hides his identity, because he routinely carries out his activities, many people are starting to recognize <i>Fantax's</i> appearance. As for <i>Fantax's</i> ability is skilled-fighting, so his cape only serves to show his identity as a superhero. In conclusion, <i>Fantax's</i> cape falls into Pure Local Icon.</p> <p><i>Fantax</i> uses a combination of black and red for its superhero costume. According to Wright (2010), the color red has several positive meanings, including: strength, physical courage, and masculinity. While black has a positive meaning of efficiency. <i>Fantax</i> has the power to focus on the fight according to the color of his red costume. Furthermore, because he is a skilled-fighter who has often performed superhero actions, his fights have become efficient. That efficiency can also be seen from the size of <i>Fantax's</i> cape which doesn't even reach his hips. Because the nature of <i>Fantax's</i> cape can be seen from its color and size, the cape is shown as Appearance of the Icon.</p> <p><i>Fantax's</i> black and red cape colors have a negative meaning. The red color means defiance, aggression, and visual impact. While black has the meaning of oppression, coldness, and menace (Groenholm, 2010). <i>Fantax</i> chose to carry out its crime-fighting stunts at night to evade the police. This is because the methods he uses are often cruel. His ruthless nature can also be felt by wild animals around him who continue to roar near him because they feel threatened by his presence. To conclude, <i>Fantax</i> is a Rogue Hero.</p>	√
<div data-bbox="379 506 660 869" data-label="Image"> </div> <p data-bbox="355 869 686 965">Figure 2.20. The New Adventures of Lord Horace Neighbour (1946)</p> <p data-bbox="336 1003 560 1037">Timestamp: Cover</p>		
21A/W/PPI/ECI/RH/Fulguros	<p><i>Fulguros's</i> career as a superhero did not last long due to censorship reasons. He abandoned</p>	√



Figure 2.21.1. *La Maison Mystérieuse [The House Of Mystery] (1954)*

Timestamp: Page 4, 5<sup>th</sup> Panel

Fulguoros:

“To me! Help! Oh! Oh! Not a moment to lose!”

21B/W/PPI/AI/RH/Fulguoros



Figure 2.21.2. *La Maison Mystérieuse [The House Of Mystery] (1954)*

Timestamp: Page 6, 3<sup>th</sup> Panel

The Priest:

“Fulguoros! Hell and damnation!”

22/W/PPI/EI/CH/Junior

his costume and secret identity, *Fulguoros*, and became a scientist instead who used his inventions to fight enemies. Thus, few people knew of *Fulguoros*' identity before he changed his identity. Because *Fulguoros* can abandoned his costume, it means that his costume including cape doesn't have special power. For these reasons, *Fulguoros* ' cape falls in the Pure Personal Icon category.

*Fulguoros*' appearance in a cape is to illustrate his identity as a superhero. This can be seen from his costume which has a model resemblance to the American superhero from DC Comic which was published before *Fulguoros*, Batman. They both wear cape and underwear on the outside, along with mask to hide their identities. However, they also have differences. First, *Fulguoros* name which derives from French has the meaning of lightning which is his strength, in contrast to Batman who does not have power. Second, the length of the *Fulguoros* cape only reaches around the waist. This was because he didn't try to hide himself with the cape. Third, *Fulguoros* has no side-kick. For these reasons, *Fulguoros* does take its model inspiration from Batman, but changes a few things to give *Fulguoros* original aspect. In conclusion, the cape of *Fulguoros* is shown as the Evolutionary of Icon.

When the priest saw *Fulguoros*, he curses him. If the priest was simply shocked, he wouldn't have cursed him. Thus, this means *Fulguoros* has done something by his own standards that angered the priest while trying to defeat his enemy, Professor Klabus the mad scientist. Therefore, *Fulguoros* is a Rogue Hero.

*Junior* is a mutated human who gains superhuman power after being hit by a sabotaged laboratory explosion. His costume was made from ordinary materials. As seen from figure 2.22, the cape is being blown by the wind when he flies. There aren't many people who know about Junior, even the woman he is holding is his assistant, Marzia. For these reasons, *Junior*'s cape falls in the Pure Personal Icon category.

*Junior*'s superhero costume bears some resemblance to the American superhero from



Figure 2.22.L'Intrepido Magazine (1960)

Timestamp: Cover

DC, Superman. In terms of superhero clothing models, *Junior* has similarities in terms of models and the color of the red cape. *Junior* comes from Italy which has a different culture with America, so the visible resemblance, especially on the cape, shows that Junior's icon follows Superman's icon, which is the red cape. In conclusion, *Junior's* cape is shown as the Exploitation of the Icon.

Even though Marzia doesn't have superpowers, Junior still respects her by protecting her when she flies. For these reasons, Junior is a Citizen Hero.

23/W/PCI/IG/CH/Superdupont



Figure 2.23.Superdupont: The Revival (2015)

Timestamp: Page 24, panel 3-4

Superdupont:  
Thanks for watching him for me fellas!  
Keep up the good work!  
France is proud of you!

Aviator:  
It was Superdupont, major. His son had a wee adventure, but he's got him now!




Major:  
Let's fire off a salute to our famous hero courtesy of French army!



After taking his baby, *Superdupont* waves to the aviator and casually thanking him for taking care of his son. Instead of being offended, the aviator recognized his cape and reported it to the major. Then, the major proceed to ask the soldier to give salute to *Superdupont*. The major even said that he's the most famous hero, and seeing how the major is part of France, it means he's known in the entire place on France. From the scene, the baby is shown to sit on the soldier where part of *Superdupont* cape is there. However, *Superdupont* ability to fly didn't seem to get affected. For that reason, *Superdupont* cape belongs as Pure Cultural Icon.



As seen from the panel, *Superdupont* wears beret, a hat that is commonly worn by French people. Furthermore, his clothes has the color of French flag there. As for *Superdupont* red cape, the demographic of the comic is for French people, so it means that the creator aimed for superhero parody if he were someone French. Thus, the cape can be seen as way to remind he's a superhero just like the famous superhero from America, Superman. This puts *Superdupont's* cape in Iconic Group.




Despite *Superdupont's* casual attitude, he treats the Aviator with respect. He's calling the Aviator as the French pride, putting the officer on the same spot as him. *Superdupont* also makes sure to place his baby on his shoulder, a safe place although his baby has superpower like him. He also not angry with his son for wandering around the sky when he's not looking, but just taking him to ensure





	<p>his safety and as not to trouble the aviator anymore. It shows the capability of <i>Superdupont</i> solving problem with peace. This puts <i>Superdupont</i> as Citizen Hero.</p>	
24A/W/FPI/IG/CH/C.Berlin		√
 <p>Figure 2.24.1. <i>Captain Berlin - Retter der Welt</i> (1982)</p>	<p><i>Captain Berlin</i> has no superpowers. Thus, he uses his physical strength to fight them. When he's cornered, he even uses his cape to strangle his opponent. The opponents who didn't hesitate to attack him knew that <i>Captain Berlin</i> had taken the money they had stolen, but they had no idea how strong <i>Captain Berlin</i> was. Therefore, they were on guard by gathering large numbers of people in order to win against <i>Captain Berlin</i>. For these reasons, <i>Captain Berlin's</i> cape falls in the Functional Personal Icon category.</p>	√
Timestamp: [0:35]		
24B/W/FPI/IG/CH/C.Berlin		
 <p>Figure 2.24.2. <i>Captain Berlin using his cape to choke his enemy</i> (1982)</p>	<p>The cape of the <i>Captain Berlin</i> is the Berlin flag that sits on his back. The Berlin flag itself is divided into three horizontal stripes. The two outer strips in red have one-fifth of the flag's width. The central white stripe has three-fifths of the flag's width. Inside the white, there is the coat of arms figure that is slightly shifted to the bar. The coat of arms shows, without a shield framing, an upright-looking and left black bear with red claws and tongue. The bear is the heraldic animal of Berlin and appeared for the first time in 1280 on a seal of Berlin. The red and white colors symbolize the situation of Berlin in Brandenburg and the historical connection with Brandenburg, whose colors are red and white. For these reasons, <i>Captain Berlin's</i> cape is a representative of Berlin, as the name implies, thus his cape is shown as the Iconic Group.</p>	√
Timestamp: [6:28]		
24C/W/FPI/IG/CH/C.Berlin		
 <p>Figure 2.24.3. <i>Captain Berlin leaves his enemy after he died</i> (1982)</p>	<p><i>Captain Berlin</i> did not resort to excessive violence. When his opponent has lost, he would leave it. However, this did not mean he was careless. When it turned out that the opponent was only pretending to be unconscious and got up again, <i>Captain Berlin</i> swiftly hits him back again. Furthermore, he went to the group of robbers because there is a woman who is being threatened. He wanted to save the hostage who is an innocent civilian. Thus, even though <i>Captain Berlin</i> doesn't have superpower, he has proven himself to protect the people in his city and doesn't do unnecessary violence befitting that</p>	
Timestamp: [8:39]		


	of villain. In conclusion, <i>Captain Berlin</i> is a Citizen Hero.	
<p>25A/W/PPI/AI/RH/Amok</p>  <p>Figure 2.25.1.Amok 03 - Appointment With Death (1947)</p> <p>Timestamp: Page 1</p>	<p><i>Amok</i> is originally an ordinary man, but when his wife is kidnapped in the Burmese forest by the villain Scorpio, he decides to put on a mask and cape to save her. <i>Amok</i> doesn't have superpowers, so he carries a gun to help him defeat his enemies. This means that <i>Amok's</i> has no function other than symbolizing his identity as a superhero. Additionally, since <i>Amok</i> only becomes a superhero to save his wife, many people don't know him. This can be seen from when Amok approached a group of men to ask about his wife. Amok asks about his wife while pointing a gun, so the group of men are angry and try to attack <i>Amok</i>, the stranger, who threatens them. They are not afraid of the gun because they win in numbers and think that <i>Amok</i> who has to depend on the gun is a weak person. For all these reasons, Amok's cape falls into Pure Personal Icon.</p>	<p>√</p> <p>√</p>
<p>25B/W/PPI/AI/RH/Amok</p>  <p>Figure 2.25.1.Amok 09 - Amok 09 - The Cell of Death (1947)</p> <p>Timestamp: Page 7, 9<sup>th</sup> Panel</p>	<p>Out of the 21 chapters of the <i>Amok</i> series (1947), only four chapters show his form when wearing a cape, namely in chapters 1, 3, 9, and 11. All of these chapters are the beginning of a new story where <i>Amok</i> meets a new character. Thus, <i>Amok's</i> cape is only used to show his identity as a superhero to intimidate his opponent. This is also supported by the length of <i>Amok's</i> cape which reaches to his feet and can be dangerous if he tries to fight with a lot of movement. However, this can also be seen from the other side. One of the positive meanings of yellow is confidence (Groenholm, 2010), and <i>Amok</i>, who holds a gun, is confident that he does not need to take many steps to defeat his opponent who only needs to be shot. Because <i>Amok's</i> personality can be seen by looking at the frequency of how often the headland is shown, its color, and length, then <i>Amok's</i> cape is shown as an Appearance of the Icon.</p> <p>When the group of men began to be aggressive towards <i>Amok</i>, he did not hesitate to shoot them in the head. <i>Amok</i> didn't consider the fact that he was the first to point a gun at them, closing the peaceful route from the start. This means that <i>Amok</i> does not have high morals and will use any means,</p>	


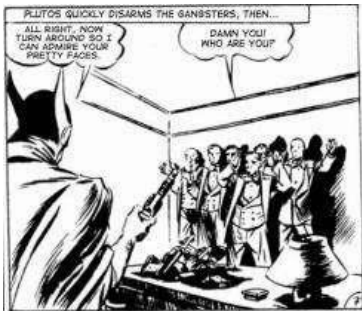
	<p>especially violence ways, to achieve his individual goal at any cost, which is to find his wife. For those reasons, <i>Amok</i> is a Rogue Hero.</p>	
<p>26A/W/PPI/ECI/CH/Atoman</p>	<p>Barry Dale, the main character in <i>Atoman</i> (1946), is a nuclear scientist at the Atomic Institute. As a result, he accidentally gains superhuman powers because his body is constantly exposed near nuclear. Furthermore, Barry Dale made the costume himself using a regular material, so it doesn't have any special power. Thus, the cape of <i>Atoman</i> only serves to symbolize his identity as a superhero. <i>Atoman</i> is not well known by its surroundings. Mr. Twist, <i>Atoman's</i> enemy, did not hesitate to attack him using helicopter bullets. If he knew about <i>Atoman's</i> power, he wouldn't have tried to attack him knowing it was a wasted effort. Zelda also knew his name because he introduced himself to Zelda before. For that reason, <i>Atoman's</i> cape falls in the Pure Personal Icon category.</p>	<p>√</p>
<p>Figure 2.26.1. <i>Atoman</i> #1 (1946)</p>  <p>Timestamp: Page 14, 6<sup>th</sup> Panel</p> <p>26B/W/PPI/ECI/CH/Atoman</p>	<p>Although <i>Atoman's</i> costumes are similar to the American superhero from DC Comics, Superman, in terms of clothing styles, they have some differences. First, in terms of color. <i>Atoman's</i> costume is dominated by yellow and red because those are the colors that appear when the atomic bomb explodes. Second, <i>Atoman's</i> costume was made by him himself, so it wasn't designed to withstand extreme pressure. Third, <i>Atoman</i> is a human being who is indirectly a victim of nuclear bomb radiation. Unlike Superman who has natural powers from birth, <i>Atoman</i> has the potential for side effects that endanger his health due to his power (Rettner, 2011). His yellow cape showing a red explosion can be seen as a warning of how dangerous a nuclear bomb can be if it falls into the wrong hands. Because there is a change in the color and meaning of the <i>Atoman</i> cape from its inspiration, <i>Superman's</i> cape, <i>Atoman's</i> cape is shown as the Evolutionary of the Icon.</p>	<p>√</p>
<p>Figure 2.26.2. <i>Atoman</i> #1 (1946)</p>  <p>Timestamp: Page 17, 2<sup>nd</sup> – 4<sup>th</sup> Panel</p> <p>2<sup>nd</sup> Panel: Barry (Atoman): “Don't worry, Zelda! My body will block these bullets and -”</p> <p>Zelda: “The chair! The bullets have cut it!”</p> <p>3<sup>rd</sup> Panel: Zelda: “Eek! Help! Atoman!”</p> <p>4<sup>th</sup> Panel: “I'll see that you land safely, Zelda! But I'm afraid Mr. Twist is not going to enjoy this!”</p>	<p>When <i>Atoman</i> realized his power, he immediately thought of using it for the sake of others. He has the concept of justice that his power is there to protect the weak. His altruistic nature is also seen when he uses</p>	

<p>26C/W/PPI/EI/CH/Atoman</p> <p>From: <i>Atoman #1</i> (1946)  Timestamp: Page 14, 5<sup>th</sup> Panel  Barry (Atoman):  “No! Atomic power cannot belong to one man, or group of men, or even one nation! It belongs to the whole world! My own power must be used to help all people, regardless of race or creed or nationality! I am strong. Therefore it is my duty to help the weak!”</p>	<p>himself as a shield to protect Zelda. Even though he did that knowing that the bullet wouldn't hurt him, to take that step of self-sacrifice required strong will power. Not only that, although <i>Atoman</i> wanted to catch Mr. Twist because of his plan to take advantage of the atomic bomb, he did not hesitate to save Zelda who was in danger of falling. He prioritized protecting the people he cares about rather than having to chase after his enemy which would result in him losing Zelda. For these reasons, <i>Atoman</i> is a Citizen Hero.</p>	
<p>27A/W/PLI/AI/RH/Argoman</p>  <p><i>Figure 2.27.1. Argoman the Fantastic Superman (1967)</i></p> <p>Timestamp: [55:12]</p>	<p>As seen from data 27A, <i>Argoman</i> has telekinesis power. He only needs to use his hand to activate his power, which means that the cape's only function is to symbolize his identity as a superhero. In the end, <i>Argoman</i> is known by members of the police force for his services in destroying Jenabell who had kidnapped and cloned several famous people. However, ordinary people would not recognize him as his services did not affect them. For those reasons, <i>Argoman's</i> cape falls into Pure Local Icon.</p>	<p>√</p>
<p>27B/W/PLI/AI/RH/Argoman</p>  <p><i>Figure 2.27.2. Argoman is being thanked for his service (1967)</i></p> <p>Timestamp: [1:25:13]</p> <p>Inspector:  “Thank you for your help, Argoman.”</p>	<p>Although at first glance <i>Argoman the Fantastic Superman (1967)</i> may sound like a title stealing from DC Comic's American superhero, <i>Superman</i>, it's not the actual title's meaning of the movie. The original meaning from the Italian language has nothing to do with <i>Superman</i>. However, there are similarities between <i>Argoman</i> and <i>Superman</i> in terms of costumes and the color of the cape, which is red. However, <i>Argoman</i> could not use the cape to fly. Additionally, <i>Argoman's</i> strength only focuses on one thing, namely telekinesis. Furthermore, some positive meanings of red cape that match <i>Argoman's</i> character are physical courage, masculinity, and excitement which is different from <i>Superman's</i> cape meaning. Physical courage, because he dares to enter Jenabell's lair which is guarded by many people and manages to win. Masculinity because he is often shown having intercourse with many women, even though there is a disadvantage where he can't use his powers for 6 hours because of it. Excitement, because he likes to take souvenirs or steal valuables from places he attends. Both</p>	<p>√</p>
<p>27C/W/PLI/AI/RH/Argoman</p>  <p><i>Figure 2.27.3. Argoman takes</i></p>		

<p><i>the crown with his assistant</i> (1967)</p> <p>Timestamp: [1:27:16]</p>	<p>the color and model of the <i>Argoman</i> cape have not differed from <i>Superman's</i> cape. However, because <i>Argoman's</i> nature can be seen by looking at the model and color of the cape, <i>Argoman's</i> cape is shown as Appearance of the Icon.</p> <p>The title in the original Italian language is <i>Come rubare la corona d'Inghilterra</i> which means <i>How to steal the crown of England</i>. The title is like that because <i>Argoman</i> has hobby to steal valuable item from the place he attends. This habit doesn't stop even after he saves the city. He steals the crown of England at the end. A noble superhero wouldn't do that as stealing is counted as a crime. Thus, <i>Argoman</i> is a Rogue Hero.</p>	
<p>28A/W/PPI/AI/RH/Flashman</p>  <p><i>Figure 2.28.1.Flashman</i> (1967)</p> <p>Timestamp: [15:13]</p>	<p><i>Flashman</i> doesn't have superpowers, so he takes advantage of his surroundings. The costume itself is made of ordinary materials and has no special function because <i>Flashman</i> is not seen holding it while he's hanging on the wall. Therefore, his cape is only used to symbolize his identity as a superhero. <i>Flashman</i> is not known by many people. This can be seen from how he's surrounded by the criminals. They aren't afraid of the <i>Flashman</i> nor his appearance and thought they could beat him by winning numbers. For those reasons, <i>Flashman's</i> cape falls in the Pure Personal Icon category.</p>	√
<p>28B/W/PPI/AI/RH/Flashman</p>  <p><i>Figure 2.28.2.Flashman</i> (1967)</p> <p>Timestamp: [15:13]</p>	<p><i>Flashman's</i> cape red color shows his personality. A number of positive meanings of the color red are physical courage, strength, basic survival, and excitement (Groenholm, 2010). <i>Flashman</i> has strong athletic ability because he is able to hang while kicking his enemy. Additionally, his fast response when the enemy moves towards him is a form of instinct that immediately moves his body to get away from the source of danger. As for excitement, <i>Flashman</i> is shown laughing on the sidelines as he fights his enemies. Because the nature of <i>Flashman</i> can be known from the color of the cape, the cape of <i>Flashman</i> is shown as the Appearance of the Icon.</p> <p>The color red has several negative meanings, namely aggression and defiance (Groenholm, 2010). <i>Flashman</i> was actually the one who come to the villain's lair and attack immediately. He didn't attack them with</p>	



	<p>the intention of turning them over to the police because he ended up running away when his opponents were too many and his safety was threatened. Furthermore, the way <i>Flashman</i> defeats his opponent is lethal. He knocks his opponent down by knocking him down from the stairs located on the 2nd floor. A superhero doesn't use violence indiscriminately, but what's more, a Citizen Hero will not commit a pointless killing. For those reasons, <i>Flashman</i> is a Rogue Hero.</p>	
29A/W/PLI/EI/CH/Goldface	<p><i>Goldface</i> is a wrestler, and he has no superpowers besides his strength as wrestler. Therefore, the cape he wears only serves to show his image and identity that he is a superhero in the world of wrestlers. Because he is a wrestler, and often wins his fights as seen in 29A's data, wrestler fans will remember his identity. <i>Goldface</i> is seen not wearing his cape at the start of the fight because it could potentially be pulled by an opponent, so he only puts it on before the fight starts to show the audience his identity. For these reasons, <i>Goldface's</i> cape falls in the Pure Local Icon category.</p>	√
 <p>Figure 2.29.1. <i>Goldface the Fantastic Superman</i> (1967)</p> <p>Timestamp: [14:58]</p>		√
29B/W/PLI/EI/CH/Goldface		
 <p>Figure 2.29.2. <i>Goldface the Fantastic Superman</i> (1967)</p> <p>Timestamp: [1:21:09]</p>	<p>The title of this movie is <i>Goldface the Fantastic Superman</i>. This is due to <i>Goldface's</i> appearance imitating Superman, the American superhero from DC Comics, as his wrestling outfit. The colors of <i>Goldface's</i> costume and cape have not been changed, but there are several model differences, including: an additional mask that <i>Goldface</i> wears to hide his identity, and a shorter cape length to avoid tripping over. However, the rest of his costume including the color of the red cape and its meaning have not changed. According to Wright (2010), some of the positive meanings of red are physical courage, strength, warmth, and fight or flight. Physical courage can be seen from the work that <i>Goldface</i> is in, namely wrestling. He shows his strength by defeating his opponent quickly, but he also shows warmth when he chooses to hide with Pamela, the daughter of Perera who is targeted by Cobra, the main antagonist. Based on the similarities, it can be concluded that through <i>Goldface's</i> cape, he wants the audience to remember Superman. For those reasons, his cape is shown as the</p>	√
29C/W/PLI/EI/CH/Goldface		
 <p>Figure 2.29.3. <i>Goldface the Fantastic Superman</i> (1967)</p> <p>Timestamp: [1:27:09]</p>		

	<p>Exploitation of the Icon.</p> <p><i>Goldface</i> is not a superhero who chase after his individual wish to destroy his arch-nemesis, <i>Cobra</i>. This can be seen from him who can control his ego and instead choose to protect Pamela from being chased by the <i>Cobra</i> gang. After <i>Goldface</i> manages to get Pamela to safety, he doesn't come back to take down the <i>Cobra</i> gang alone, but signals the police to storm the base. This means <i>Goldface</i> has the awareness to protect his community with the power he has without overstepping his bounds. For those reasons, <i>Goldface</i> is a Citizen Hero.</p>	
<p>30/W/PPI/AI/RH/Medioman</p>  <p><i>Figure 2.30. Mai Dire Grande Fratello (2001)</i></p> <p>Timestamp: cover</p>	<p><i>Medioman</i> only has the superpower to hear anyone who calls him for help, specifically his housewife. Therefore, the only person who knows <i>Medioman's</i> identity is his wife. Furthermore, as his power relies on his ear, his tie and cape are only there to symbolize his identity as a superhero. In conclusion, <i>Medioman's</i> cape falls into Pure Personal Icon.</p> <p><i>Medioman</i> wears his tie and cape to show his identity as a superhero who wants to help his wife. Some of the positive meanings of the color red are warmth, energy, and excitement (Groenholm, 2010). Although his wife's problems are trivial matters such as reflex on TV, the button that fell from a blouse, and even an overcooked turkey, he would still help her while making a circular movement with his fist and say, "Woman, here comes Mediomaan!" (Mai Dire Grande Fratello, 2001). It shows his eagerness to help his wife and the warm feeling that he has for his wife who want to help her even with trivial problems. For all that reasons, <i>Medioman's</i> cape is shown as Appearance of the Icon.</p> <p><i>Medioman</i> uses his power for his wife's sake. Even when other people are in trouble or enemies are bothering him, he takes care of them because it's related to his wife. He helps the women as a way to help his wife. The enemies in question are actually ordinary people, such as: an old schoolmate, a salesman, a sergeant, and so on. They are enemies because they waste his precious time and prevent him from meeting his wife. He does not protect the community around him</p>	√

	<p>but only focuses on pursuing his individual desire to help his wife. For these reasons, <i>Medioman</i> is a Citizen Hero.</p>	
<p>31A/W/PPI/ECI/RH/Plutos</p>  <p>Figure 2.31.1. <i>Plutos 01 translated - Alarm In The Night (1949)</i></p> <p>Timestamp: Page 1, 2<sup>nd</sup> Panel</p>	<p><i>Plutos</i> has no superpowers, so he uses his physical strength to attack his enemies. However, he doesn't use the help of his costume, so <i>Plutos</i> cape is only used to symbolize his identity as a superhero. The identity of <i>Plutos</i> itself is not known to many people, this can be seen from the gangster who is not only surprised but wonder the person who dares to disturb their business. Even the citizens don't call the savior who gives them the money because they don't care about <i>Plutos</i> and only care about the money. In conclusion, <i>Plutos</i> cape falls in the category of Pure Personal Icon.</p>	√
<p>31B/W/PPI/ECI/RH/Plutos</p>  <p>Figure 2.32.2. <i>Plutos 01 translated - Alarm In The Night (1949)</i></p> <p>Timestamp: Page 8, 2<sup>nd</sup> Panel</p> <p>Narration: Plutos quickly disarm the gangsters, then...</p> <p>Plutos: "Alright, now turn around so I can admire your pretty faces."</p> <p>The gangster: "Damn you! Who are you?"</p>	<p><i>Plutos'</i> appearance bears some resemblance to the American superhero from DC Comics, <i>Batman</i>. First, both of them have no power. Therefore, they need to rely on tools and their surroundings to beat their enemies. Second, they both do not hesitate to attack their enemies. However, they also have differences where the color of <i>Plutos'</i> costume is bright and there is no side-kick on <i>Plutos'</i> side like <i>Batman</i>. <i>Plutos</i> also has a sarcasm to show his hatred for gangsters who steal people's money, unlike <i>Batman</i> who is more straight-forward in words. He also acts like <i>Robinhood</i> who gives stolen money from gangsters to people in need. Because there are differences in the color and meaning of <i>Plutos'</i> cape, this indicates that the cape is represented as an Evolutionary of the Icon.</p> <p><i>Plutos</i> upholds his justice according to his own standards. This can be seen from <i>Plutos</i> who ordered the gangsters to disarm their weapons not to call the police, but to drug them and take the money. He did not use the money himself, but gave it to the people. However, since what <i>Plutos</i> does is a form of pursuing individual values, he is a Rogue Hero.</p>	√
<p>31C/W/PPI/ECI/RH/Plutos</p> <p>From: <i>Plutos 01 translated - Alarm In The Night (1949)</i></p> <p>Timestamp: Page 16, 2<sup>nd</sup> Panel</p> <p>Plutos: "Come and get it! Money! Your</p>		



<p>money! Take it!”</p> <p>Citizens: "Praise the lord!" “Money!”</p>		
<p>32A/W/FLI/ECI/CH/Rat-Man</p>	<p><i>Rat-Man</i> doesn't have superpowers, but he uses technology to modify his costume to help him even more. This can be seen from his cape which can transform into paper airplane-shaped wings at the push of a button on its belt. With his creativity, he helps the residents of the town of <i>Senza Nome</i>, or in English it's called City Without Name. As a result, the mayor gives him an award for protecting the citizens of his city. <i>Rat-Man</i> himself does not stay in one city, but moves around looking for criminals who can eradicate. However, not all criminals are as dangerous as in the city of <i>Senza Nome</i> that the mayor has to give an award. Thus, he is unknown in the several cities he has visited. For these reasons, <i>Rat-Man's</i> cape falls in the Functional Local Icon category.</p> <p><i>Rat-Man</i> was initially created as a satire for an American superhero from DC Comic, <i>Batman</i>. These can be seen from the similarities between them. However, within the similarities there are actually differences between them. First, both of them doesn't have superpower. Thus, they make up for that shortcoming by having high-tech tools. However, the function of the cape that <i>Rat-Man</i> shows is more humorous than <i>Batman's</i> cape which is meant to help him in a more realistic realm. Both also have a super car like <i>Batman's</i>, named the <i>Rat mobile</i> which is hidden in the <i>Rat-Caverna</i>. Nevertheless, <i>Rat-Man</i> rarely uses his vehicle, and even accidentally damaged his car several times which is something <i>Batman</i> wouldn't often do. Third, although <i>Rat-Man</i> also lost his parents, it doesn't mean they died like in the case of <i>Batman</i>. Instead, <i>Rat-Man</i> accidentally lost them at a convenience store, and his parents, since they're rat species who have short memory, never try to find him because of it. Fourth, the differences in their costume color. The color actually shows how <i>Rat-Man</i> does his superhero activity at day instead of night which has the black color that</p>	<p>√</p>
 <p>Figure 2.32.1. <i>Rat-Man Eps Pilot Eps 25 // Unlucky You, Rat-Man (2000)</i></p> <p>Timestamp: [1:09]</p>		<p>√</p>
<p>32B/W/FLI/ECI/CH/Rat-Man</p>		 <p>Figure 2.32.2. <i>Rat-Man Eps Pilot Eps 25 // Unlucky You, Rat-Man (2000)</i></p> <p>Timestamp: [1:56]</p>
<p>32C/W/FLI/ECI/CH/Rat-Man</p>	 <p>Figure 2.32.3. <i>Rat-Man Eps Pilot Eps 25 // Unlucky You, Rat-Man (2000)</i></p> <p>Timestamp: [11:27]</p>	

	<p><i>Batman's</i> cape has. From all these points, <i>Rat-Man's</i> cape is shown as a parody of <i>Batman's</i> cape that changes both its color and meaning. Thus, the cape of <i>Rat-Man</i> is shown as the Evolutionary of the Icon.</p> <p>When <i>The Buffoon</i>, <i>Rat-Man's</i> enemy, attacks him, he tries to fight <i>The Buffoon</i> while protecting the townspeople. With the rabbit arm he got, he is able to bounce off <i>The Buffoon's</i> bullet attack. He couldn't move from there because the other townspeople had become <i>The Buffoon's</i> hostages. As a result, when the battle is done, the townspeople recognize <i>Rat-Man</i> for his sacrifices for them. For those reasons, <i>Rat-Man</i> is a Citizen Hero.</p>	
33A/W/PPI/EI/RH/Super Andy	<p><i>Super Andy</i> has a power that shows up in him when he starts to grow up. Thus, his power doesn't need a costume intermediary, so the cape only serves to symbolize <i>Super Andy's</i> identity as a superhero. Additionally, <i>Super Andy</i> has no desire to save many people with his powers, but rather he just wants to be accepted and loved by his family. Hence, when he comes out in his superhero costume, he is being pointed at a gun by the police because they didn't know about <i>Super Andy</i> and thought his presence is dangerous. For these reasons, <i>Super Andy's</i> cape falls in the Pure Personal Icon category.</p>	√
 <p><i>Figure 2.33.1. Super Andy, Ugly Brother of Superman (1979)</i></p>	Timestamp: [11:20]	
33B/W/PPI/EI/RH/Super Andy	<p><i>Super Andy</i> is a parody of the American superhero film from DC Comic, Superman. This can be seen from the title which says <i>Super Andy</i> is Superman's brother. <i>Super Andy</i> grew up in Italy, unlike his brother. Even though in the Superman movie it is called <i>SuperKid</i>, the title of the movie already indicates that they are using the Superman icon to sell the film. Furthermore, <i>Super Andy</i> and <i>SuperKid's</i> backgrounds and costumes aren't changed much. They were sent to Earth after the destruction of their home planet of Krypton. <i>SuperKid</i> who was born in the US has become a media phenomenon on an international scale thanks to his superhuman powers. Meanwhile <i>Super Andy</i> who grew up in Italy was adopted by a couple. His physical abilities were only realized by his family when he was growing up. <i>Super Andy's</i> superhero costume model is the same as Superman's costume model. They wear trunks outside of</p>	√
 <p><i>Figure 2.33.2. Super Andy, Ugly Brother of Superman (1979)</i></p>	Timestamp: [33:14]	



	<p>costumes, tight body-suits, capes, and logos on their chests that state their superhero name. The only color difference is the body-suit which turns red, the trunk turns black, and the cape turns yellow. However, due to the similarity of backgrounds, powers, titles, and superhero costume models, it can be concluded that <i>Super Andy's</i> cape is shown as Exploitation of the Icon.</p> <p>Unlike <i>SuperKid</i> who uses his power to help people, <i>Super Andy's</i> goal is a form of individual freedom, which is a desire to be loved and accepted by family, and if possible, forming a family in the strictest sense of the term. <i>Super Andy</i> has no intention of protecting Italy or any other commoner with his power. Therefore, <i>Super Andy</i> is a Rogue Hero.</p>	
34A/W/FPI/AI/RH/Pumaman	<p><i>Pumaman</i>, whose real name is Tony Farms,</p>	√
	<p>has superpowers, but he can only get his full power if he wears a magical golden belt. As seen from data 34A, when he wears the magical golden belt, not only his full power appears, but also his superhero costume that wraps around <i>Pumaman's</i> body. Thus, his superhero costume is part of his strength. This can be seen from 34B where his costume and <i>Pumaman's</i> cape are able to penetrate the ground with him. <i>Pumaman</i> is actually a guardian of the earth raised by aliens from thousands of years ago. Astech people consider them gods, and carry out the mandate given by the aliens. The original <i>Pumaman</i> was entrusted a gold mask with the ability to control people's minds. However, thousands of years have passed so the golden mask is gone. Furthermore, the Aztech people who know about the mandate is only 1 person, namely Vadinho who taught Tony how to use his power. Apart from Vadinho, only Dr. Kobras and Jane know <i>Pumaman's</i> real identity. Dr. Kobras is the main antagonist of the movie who plans to use <i>Pumaman's</i> mask to overtake the minds of world leaders, and Jane is his first victim. For all these reasons, <i>Pumaman's</i> cape falls into Functional Personal Icon.</p>	
<p>Figure 2.34.1. The <i>Pumaman</i> (1980)</p>		
<p>Timestamp: [29:02]</p>		
34B/W/FPI/AI/RH/Pumaman		
	<p><i>Pumaman's</i> cape are red, which has several positive meanings, namely physical courage, strength, and warmth (Groenholm, 2010).</p>	√
<p>Figure 2.34.1. The <i>Pumaman</i> pass through the ground (1980)</p>		
<p>Timestamp: [1:29:39]</p>		
34C/W/FPI/AI/RH/Pumaman		



Figure 2.34.2. *Pumaman* tears off the helicopter body (1980)

Timestamp: [1:33:05]

Although Tony hesitated when he heard Vadinho's explanation of *Pumaman's* origins and power, he finally complied when Vadinho mentioned Dr. Kobras' evil intentions. Tony also showed rapid improvement in mastering the skills he just learned in one day. Furthermore, Tony doesn't just focus on defeating Dr. Kobras at once, but he thinks of saving Jane and the world leaders whose minds have been taken. Because the nature of *Pumaman* can be known by looking at the cape, the cape of *Pumaman* is shown as the Appearance of the Icon.

When *Pumaman* saw Dr. Kobras fleeing in his helicopter, he breaks the helicopter and killed Dr. Kobras by crashing the chopper with Dr. Kobras inside. *Pumaman* did not think of handing him over to the police for a legal trial for his crimes that had brainwashed the world leaders. If he handed over Dr. Kobras to the police, because of the gravity of the crime, Dr. Kobras would still receive the death penalty. Although *Pumaman* had saved Jane and the world leaders, by killing Dr. Kobras himself, *Pumaman* pursued his individual belief that Dr. Kobras' death by his own hand is for the best. For these reasons, *Pumaman* is a Rogue Hero.

35A/W/FLI/EI/RH/Three



Figure 2.35. *The Three Fantastic Supermen* (1967)

Timestamp: [3:04]

35B/W/FLI/ECI/RH/Three

From: *The Three Fantastic Supermen* (1967)

Timestamp: [4:49]

Tony:

“Try this on for size. They can take anything but fire.”

35C/W/FLI/EI/RH/Three

Although the title of the movie is *The Three Fantastic Supermen* (1967), their superhero characters have the same traits. The three characters consist of Tony, Nick the mute, and Brad an undercover FBI member. The three superheroes do not have super powers, and use special superhero costumes that can withstand bullets. Furthermore, Tony and Nick are notorious for thievery who has often robbed banks until FBI agent, Brad goes undercover and joins as the third member not to catch them, but to ask them to work together for his another job. This means that the names and capes of Tony and Nick have been recognized by the police as a troubled group. For these reasons, *The Three Fantastic Supermen's* cape falls in the Functional Local Icon category.

Brad was the one who came up with the idea of naming their trio of thieves *The Three Fantastic Supermen*. The choice of the name *Supermen* itself is imitating the name of the American superhero from DC Comic, namely

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√



Figure 2.35. *The Three Fantastic Supermen* (1967)

Timestamp: [14:01]

*Superman*. Brad chose this name because he believes their amazing athletic abilities are considered on par with *Superman*. Although the costume models between the two works have similarities, there are still differences between the two. First, because *The Three Fantastic Supermen* relied on their athletic prowess, the length of the cape was reduced to waist-length. Second, because their activities are criminal, they also wear masks to cover their faces. Third, the difference in the color of the costume. The costume of *The Three Fantastic Supermen* is red body-suit and black cape. Their names and appearances seek to capitalize on *Superman's* reputation as a superhero, but they change the meaning and color of the cape. The cape, which symbolizes superheroes, has become a symbol of thieves because of *The Three Fantastic Supermen*. The color of the cape becomes black which shows the negative meaning of menace (Groenholm, 2010), namely those who do not hesitate to steal money from many banks. It is for these reasons that the cape of *The Three Fantastic Supermen* is shown as the Exploitation of the Icon.

Tony and Nick get a mission from their third member, Brad, to steal money from the embassy of a newly created country. Brad wants the money to prove that the embassy is distributing counterfeit money. Their already criminal mission is the reason *The Three Fantastic Supermen* includes the Rogue Hero who doesn't save their community, but instead pursues Brad's individual goals.

36A/W/PPI/HI/RH/Trolleybus Man



Figure 2.36. *The Trolleybus-Man* (2016)

Timestamp: [0:32]

36B/W/PPI/HI/RH/Trolleybus Man



From: *The Trolleybus-Man*

*Trolleybus-Man* is an ordinary ex-mechanic, so he doesn't have any superpowers. The superhero costume and the cape are made of ordinary materials because the purpose of wearing the clothes is to protect the thing he loves the most, the trolleybuses. Because he only focuses on trolleybuses, not many people know his services, especially people who don't care if trolleybuses disappear from Vilnius city. For these reasons, *Trolleybus-Man's* cape falls in the Pure Personal Icon category.

*Trolleybus-Man* uses a combination of mechanical suits, masks, and red capes. He decided to become a superhero and chose red

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<p>(1967)  Timestamp: [0:37 0:43]  Trolleybus-Man:  “The most important thing is human life. It’s worth fighting for.”</p>	<p>cape to defend the trolleybuses which would be replaced by more efficient public transportation by the young investor who bought the Vilnius Trolley Park. Vilnius Trolley Park itself is where the trolleybuses are docked. Trolleybuses have been running for thirty years old in the city of Vilnius, so these vehicles have become the local culture of the city. That means, because the Trolleybus-Man icon exists because of cultural circumstances, namely the threat that the trolleybus will disappear, <i>Trolleybus-Man’s</i> cape is shown as the History of the Icon.</p> <p>Although <i>Trolleybus-Man</i> said human life is the most important thing, he only focuses on his individual freedom, namely protecting the existence of trolleybuses in the city of Vilnius. Therefore, <i>Trolleybus-Man</i> is a Rogue Hero.</p>	
<p>37A/W/PCI/IG/CH/Superjhem p</p>	<p><i>Superjhem</i>, whose real name is Charles Kuddel, is a civil servant. <i>Superjhem</i> is a portly character who can fly and has super strength. His superpowers come from <i>Kachkéis</i>, a cooked cheese that is historically popular and typical in Luxembourg. Thus, his superhero costume only symbolizes his identity as a superhero. Furthermore, as he often uses his superpower to help Luxembourg’s citizens, his name and cape are known throughout Luxembourg. Even more, <i>Superjhem</i> has been known to play jokes about the national culture of Luxembourg. Thus, for all these reasons, <i>Superjhem’s</i> cape falls into Pure Cultural Icon.</p>	<p>√</p>
 <p>Figure 2.36.1. <i>Superjhem</i> #29 (1988)</p> <p>Timestamp: Cover</p>	<p><i>Superjhem</i> is known to be an anti-hero who parodies superheroes that are being too serious, such as the American superhero from DC Comic, Superman. First, <i>Superjhem</i> identity. When he is not wearing a mask, <i>Superjhem</i> works at the “Ministry for Unresolved Issues”. The ministry joke is a play on the fact that over 60% of Luxembourgish citizens work for the Government. Furthermore, when <i>Superjhem</i> flies, he puts his hands in his pockets. According to the creator, Roger and Lucien (Atz, 2020), they said he did that pose because every real Luxembourger has his hands in his pockets. Second, <i>Superjhem’s</i> superhero costume. His costume uses the color of</p>	<p>√</p>
<p>37B/W/PCI/IG/CH/Superjhem p</p>		
 <p>Figure 2.36.2. <i>Superjhem</i> #1 (1988)</p> <p>Timestamp: Cover</p>		

	<p>Luxembourg's flag. The French flag inspires the Luxembourg flag. The red color represents the spilled blood in wars, the white color represents peace, and the blue color is a reference to France. As <i>Superjhemp's</i> cape is part of the color flag, it means that the cape is to represent Luxembourg. It can also be seen in the comic, which is only published in Luxembourg. For all these reasons, <i>Superjhemp's</i> cape is shown as an Iconic Group.</p> <p><i>Superjhemp</i> uses his powers to help the people of Luxembourg. Most of his superhero performances were also shown to parody Luxembourg culture. For those reasons, <i>Superjhemp</i> is a Citizen Hero.</p>	
<p>38A/W/PCI/AI/CH/El Bulbo From: <i>El-Bulbo: Cult Hero #2</i> (2018) Timestamp: 4<sup>th</sup> Panel</p> <p>Cult Follower: "He's the famous, notable and powerful Mexican superhero: El Bulbo!"</p>	<p><i>El Bulbo</i> is a superhero known to all Mexicans. This can be seen when he only introduces his name, the cult follower immediately knows him and introduce him to others with the addition description of a famous, notable, and powerful Mexican superhero. <i>El Bulbo's</i> strength doesn't use his cape as he was born with it. Someone cast a magical spell on an old television, thus bringing the bulbs, <i>El Bulbo</i>, to life. Furthermore, he is seen not holding his cape when he's flying. Thus, the cape of <i>El Bulbo</i> is only used to symbolize his identity as a superhero. In conclusion, <i>El Bulbo's</i> cape falls in the category of Pure Cultural Icon.</p>	<p>√</p> <p>√</p>
<p>38B/W/PCI/AI/CH/El Bulbo</p> <p>Figure 2.37.1.El-Bulbo: Cult Hero #2 (2018)</p> <p>Timestamp: 6<sup>th</sup> Panel El Bulbo: "I wanted to leave my tragic life, filled with violence, death, and destruction ...and learn to draw comics."</p>	<p><i>El Bulbo</i> wears a red cape to show his identity as a superhero. The length of the cape he uses only reaches his upper arm so as not to interfere with his movement. According to Wright (2010), some of the positive meanings of red are physical courage, strength, warmth, energy, and 'fight or flight'. Physical courage and strength can be seen from him who does not hesitate to attack the enemy. Warmth is because his soft heart cannot stand to live to witness the death and destruction of both friends and foes. It can also be seen from him who has said he wants to stop being a superhero, still saving them when he sees them in trouble. Energy is the power source of <i>El Bulbo</i>. Fight or flight is the extreme response taken by <i>El Bulbo</i>. In the past, he chose to fight against all enemies that threatened his country. Now, when he was</p>	
<p>38C/W/PCI/AI/CH/El Bulbo</p>		



Figure 2.37.2..El-Bulbo: Cult Hero #7 (2018)

Timestamp: 14<sup>th</sup> Panel

El Bulbo:

“I wanted to leave my tragic life, filled with violence, death, and destruction ...and learn to draw comics.”

tired, he immediately chose to run away. There is no middle ground between them. When he finally chose to fight back, he dedicated his time to focus defending his country again. For these reasons, the cape of *El Bulbo* is shown as the Appearance of the Icon.

*El Bulbo* is a superhero who dedicated himself to his country to the point of exhaustion. Even when he talks about quitting his superhero life to draw comics, his altruistic self and character as a superhero eventually makes him come back to save Mexicans. *El Bulbo* who is exhausted shows that superheroes can get tired and need a break to recharge their mental time before they can get back to rescue other people again. For these reasons, *El Bulbo* is a Citizen Hero.

39/W/FLI/AI/CH/El Dorado



Figure 2.38. SuperFriends (1985)



Timestamp: [4:28]

*El Dorado* has several superpowers, and some of them uses the power of his cape. This includes Illusion Casting and Teleportation. As seen from the data, Illusion Casting is to give the illusion that he is someone else. This includes the change on his clothes and capes. Teleportation itself is used by wrapping himself and/or any objects or people in his cape. *El Dorado's* reputation has been widely known by other DC superheroes because he is included in the *SuperFriends* group. The *SuperFriends* consists of several groups, namely the core group which includes: *Aquaman, Batman, Robin, Superman,* and *Wonder Woman*. There are also additional members consisting of *The Atom, Firestorm, The Flash,* and so on. In essence, the superhero from the *SuperFriends* group has contributed a lot in maintaining world peace. However, *because El Dorado* is not a core member and only a minor character who rarely appears, he is not well known by many people. For these reasons, *El Dorado* falls in the Functional Local Icon category.

*El Dorado* is of Mexican descent. This can be seen from his outfit that's shirtless. However, the addition of the red cape is not part of the Mexican costume that is commonly

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	<p>worn. Thus, <i>El Dorado</i> wears a red cape to show his identity as a superhero. The color red stands for strength, warmth, and basic survival (Groenholm, 2010). Strength, because he has several superpowers that he can easily use to help other superheroes. Warmth, because he is willing to use his powers to help other superheroes even if it means he makes more contributions to other superheroes. <i>El Dorado</i> only wanted to help those in need, so he didn't care about that. Basic survival because he didn't rashly decide to solve the problem himself and chose to give in and let other superheroes do their mission, the length of <i>El Dorado's</i> cape is longer than Superman's, so it can be concluded that <i>El Dorado</i> doesn't expect to move as much as Superman. For these reasons, the cape of <i>El Dorado</i> is shown as the Appearance of the Icon.</p> <p><i>El Dorado</i> is able to choose to succumb to other superheroes in order to save others. It indicates that <i>El Dorado's</i> morality is high. Not only that, he also has super powers. He fulfills the three conditions of Citizen Hero, thus <i>El Dorado</i> is a Citizen Hero.</p>	
40A/W/PCI/EI/CH/Super López	<p><i>Super López</i> has many super-powers, but none of them require the intermediary of his costume or cape to activate his abilities. It means that <i>Super López's</i> cape is only used to symbolize his identity as superhero. As for <i>Super López's</i> identity, he has been widely known by Spaniards because he often helps them. Indeed, every <i>Super López</i>, whose real name is Juan López, wants to escape his daily frustrations, he would become his alter ego, <i>Super López</i> and rescues people. Additionally,</p>	√
 <p>Figure 2.39.1. Superlopez (1973)</p> <p>Timestamp: Cover</p>	<p><i>Superlopez (1973)</i> covered theme from both past and present world as seen from data 40B, including drugs; tobacco; real estate; the exploitation of children in the world; and so on. Thus, <i>Super López</i> bounds to be known by many people if not the whole culture because he often helps many kind of people. In conclusion, <i>Super López's</i> cape falls into Pure Cultural Icon.</p>	√
40B/W/PCI/EI/CH/Super López		
	<p>The creator of <i>Superlopez (1973)</i>, Leonese Juan López Fernández, also called Jan, has admitted that <i>Super López</i> is a parody of Superman (Vines, 2019). Indeed, <i>Super López</i> bears many similarities to the American</p>	

<p><i>Figure 2.39.2.Superlopez (1973)</i></p> <p>Timestamp: Cover</p>	<p>superhero from DC Comics, <i>Superman</i>. This can be seen in the similarities in costume models and colors' strengths, weaknesses, and similarities. <i>Super López</i> has many superpowers, including super strength, super blowing, flight, super hearing, super speed, X-ray vision, impact resistance, and virtually invulnerable. His many superpowers are similar to omnipotent <i>Superman</i>. However, unlike <i>Superman</i>, an alien from another planet, <i>Super López</i> is from the earth and discovered his power when he grew up. <i>Super López's</i> only weakness is <i>chikonite</i>, which gives him allergies. Although <i>Superman</i> has several weaknesses, it is still a valid similarity as the most famous weakness that <i>Superman</i> has is kryptonite. As for <i>Super López's</i> superhero costume, model and color do not have any differences. Thus, because there are no alterations in the meaning and overall appearance of the cape, <i>Super López's</i> cape is shown as an Exploitation of the Icon.</p> <p>Despite <i>Super López</i> similarities with <i>Superman</i>, these two heroes differ in one essential way. Although <i>Super López</i> attempts to rescue people as superhero, he is more of an ordinary person than a superhero. That is why his missions and plans to do good always fail somehow. In addition, they tend to fail in the most humane ways, unlike <i>Superman</i>, who always succeeded. However, the fact that <i>Super López</i> rescues people to protect his community which is Spain remains. Thus, <i>Super López</i> is a Citizen Hero.</p>	
<p>41A/W/PLI/EI/CH/Supersonic Man</p>	<p><i>Supersonic Man</i> has many superpowers, but none of them require his cape as the intermediary. Thus, <i>Supersonic Man's</i> cape is only used to symbolize his identity as a superhero. <i>Supersonic Man</i> has a mission to save the earth. However, there are not many ordinary citizens know about that. This can be seen from even when <i>Supersonic Man</i> rescues someone who accidentally got caught between the fight into a hospital, the hospital staffs can only stand in confusion and silence, the nurse even poses a defensive stance, instead of welcoming him. For all these reasons, <i>Supersonic Man's</i> cape falls into Pure Local Icon.</p>	√
	<p><i>Supersonic Man</i> bears many similarities to</p>	√
<p><i>Figure 2.40.1.Supersonic Man (1979)</i></p>		
<p>Timestamp: [1:18:12]</p>		
<p>41B/W/PLI/EI/CH/Supersonic Man</p>		



Figure 2.40.2. *Supersonic Man* (1979)

Timestamp: [1:19:52]

the two American superheroes from DC Comics, *Superman* and *Batman*. First, the power of *Supersonic Man* is similar to *Superman*, who is omnipotent. *Supersonic Man's* powers shown are superhuman strength, the ability to fly, and a mysterious ability that can make *Supersonic Man* turns a gun into a banana. Second, the origin. *Supersonic Man* is part of a race of aliens being sent to earth to help protecting the earth from mad scientist Dr. Gulik, and he also disguises himself as a reporter. This is a similar origin as *Superman*, only differs in the planet name which remain nameless throughout the movie. Third, the costume. For the *Supersonic Man* costume, rather than just being similar to *Superman*, it's also similar to *Batman's*. *Supersonic Man* costume is like a combination of *Batman's* mask and cape, along with *Superman's* bodysuit. Although there is a color change, there is no change in the meaning of *Supersonic Man* cape. They are both aliens who wants to save the earth from the disturbance of the enemy that threatens the earth. Thus, from all these reasons, it can be concluded that *Supersonic Man's* cape is shown as Exploitation of the Icon.


Although there are not many ordinary citizens know about *Supersonic Man's* noble purpose, he still tries to save the earth because it is his responsibility. Furthermore, he is also not afraid to fly near Dr. Gulik who can hit and kill him at any time with his ship. This can be seen as *Supersonic Man's* confidence that he is capable of defeating Dr. Gulik, but this can also be seen as *Supersonic Man* who has a selfless nature to save earthlings he doesn't even know. For these reasons, *Supersonic Man* is a Citizen Hero.

42/W/FCI/ECI/CH/Banana Man



When *Bananaman* confronting the escapees from prison, the escapees immediately halted themselves and surrender. They didn't try to attack as soon as they see *Bananaman*, implying they are aware about *Bananaman's* ability and identity, specifically from his cape. If criminals are aware of *Bananaman* identity, this means he has built solid foundation for his superhero reputation. Furthermore, in later episode, the citizens are being shown cheering

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<p><i>Figure 2.41. Bananaman Series 1 Episode 2: The Big Breakout (1983)</i></p> <p>Timestamp: [3:33]</p>	<p>for <i>Bananaman</i> after he saves them. His cape that has shape like banana peel isn't actually something worn normally, as his outfit and cape literally morph Eric, a young boy, into grown adult after he eats banana as seen from the scene. The cape also serves as shield to protect <i>Bananaman</i>. Thus, <i>Bananaman</i> cape is Functional Cultural Icon.</p> <p><i>Bananaman</i>, from a quick glance will look similar with a Marvel superhero, Batman. The only difference is the lack of chest logo and the bright color that is the opposite of Batmans that's all black. However, upon a closer look, they have lot of differences. Firstly, the pointy antenna on <i>Bananaman</i> head is a banana. Secondly, he also has superpower unlike Batman. Thirdly, despite being shown holding a gun banana, he is capable of flying. Fourthly, <i>Bananaman</i> doesn't immediately resorts to violence and instead only stopping the escapee with banana gun on hand, indirectly threatening them. This shows that while the design may be similar with Batman which indicate they share similar belief as superhero, there is an alteration to the appearance and several superhero trait that <i>Bananaman</i> has. Which means, <i>Bananaman</i> cape belongs to Evolutionary of the Icon.</p> <p>Although <i>Bananaman</i> appears ridiculous, his belief as the superhero is at the right place. He values justice, but didn't do it in a savage vigilante way. Furthermore, both the criminals and the citizens have acknowledge him despite he doesn't introduce himself. Thus, this puts <i>Bananaman</i> as Citizen Hero.</p>	
<p>43/W/PPI/IG/CH/Buraaq</p>  <p><i>Figure 2.42. Buraaq Issue 1 (2011)</i></p> <p>Page 12, panel 2-4</p>	<p>When the blond man begged for his life, he didn't call <i>Buuraq</i> name. Meaning, he's not aware of <i>Buraaq</i> identity but feel threatened by his appearance. On the page 15-16, he will try talking to police about <i>Buraaq</i>, but they don't believe him. If a justice enforcer like police officer doesn't know about <i>Buraaq</i>, this means that <i>Buuraq</i> is practically an unknown superhero. Meaning, only a few aware of his identity, including the value behind his cape. On the third and fourth panel, <i>Buraaq</i>'s cape appears to be pulled unnaturally. This is because <i>Buuraq</i> is flying while talking to the blond man. However, the cape isn't used as body support to fly, but rather, it follows his</p>	<p>√</p>


<p>3<sup>rd</sup> Panel: The blond man: “Oh no...”</p> <p>4<sup>th</sup> Panel: The blond man: “P-please... Don’t hurt me! Please no!”</p> <p>5<sup>th</sup> Panel: Buraaq: “God’s justice knows no race or color... Let it be known!”</p>	<p>movement when he’s flying around. This puts <i>Buraaq</i> cape as Pure Personal Icon.</p> <p>The writer of <i>Buuraq</i>, Adil Imtiaz and Kamil Imtiaz (Desk, 2015), stated that they created <i>Buraaq</i> as way to lower the negative portrayal of Muslims in the Western media. They tried to make the true face of Islam through <i>Buraaq</i>’s character. That means that <i>Buraaq</i>, especially his cape, is meant to represent Muslim value. For that reason, <i>Buraaq</i> is Iconic Group.</p> <p>As a character that is meant to be the superhero to represent an ideal Muslim value, <i>Buraaq</i> has to showcase the best quality that an Islamic superhero have. This is can be seen from the way <i>Buraaq</i> handles the situation with peace. Instead of immediately punching the enemy, he just stands there and states that everyone deserves justice, no matter what race or color they have. On the next panel, he only tells the blond man that his pick-up car has arrived and disappear. It’s a police car. The blond man, either out of guilt or fear, turns himself in. <i>Buraaq</i> succeeds settling the problem with peace which showcase his superhero belief as one that stands with absolute justice and compassion. This puts <i>Buraaq</i> as <i>Citizen Hero</i>.</p>	
<p>44A/W/FCI/HI/RH/Batman</p>  <p><i>Figure 2.43.1. Detective Comics #27 (1939)</i></p> <p>Timestamp: Page 6, 2<sup>nd</sup> Panel</p> <p>Criminal A: “The Bat-Man!”</p> <p>44B/W/FCI/HI/RH/Batman</p>	<p><i>Batman</i> is well known among criminals and ordinary citizens alike. The criminal, as seen from data 44A when the robbers were shocked and called his name in reflex. Ordinary citizens, as seen from 44D data, where the police mistake someone for <i>Batman</i> because of the costume and cape he is wearing. Furthermore, not only the police, many people mistake Marcus and Guy, extra characters from the past who are solving the mysterious identities of <i>Batman</i> and <i>Robin</i>, as real <i>Batman</i>. As <i>Batman</i> doesn’t have any superpowers, his cape is used to help him glide from the air. For these reasons, <i>Batman</i>’s cape falls in the Functional Cultural Icon</p>	<p>√</p> <p>√</p>



Figure 2.43.1. Detective Comics #27 (1939)

Timestamp: Page 9, 4<sup>th</sup> - 5<sup>th</sup> Panel

Alfred Stryker:  
 “He’s falling right into acid tank!”

Bat-Man:  
 “A fitting ending for his kind.”

Alfred Stryker:  
 “...How can I ever thank yo...Why- gone!”

44C/W/FCI/HI/RH/Batman



Figure 2.43.3. Batman – The Brave and the Bold (1966)

Timestamp: Page 9, 4<sup>th</sup> - 5<sup>th</sup> Panel


44D/W/FCI/HI/RH/Batman





category.



According to Wang (2017), there are two reasons behind Batman’s choice of costume and cape presentation. First, Batman, whose real name is Bruce Wayne, was in the middle of study how to be a more effective crime fighter when a bat flies through his window and alighted on his father’s chest. He realizes it from there that criminals are full of superstitious and cowardly people, and thus dress himself as the persona of bat because of that. He wants to hide his identity and strike fear to his enemies. Second, the later origin versions has *Batman* being terrified with bats when he was young. However, it ends up the same where *Batman* decided to dress up as a bat because there’s a bat coming inside his room from the window. Therefore, the reason *Batman* uses his cape is because of an incident at a specific place and time that changed his thinking, namely when he saw a bat enter his window. If the bat didn’t go into his window, then *Batman* wouldn’t be inspired to make a costume based on the bat. For these reasons, *Batman's* cape is shown as the History of the Icon.



Batman does not hesitate to finish off his opponent in his own way even though the method can be inhumane. As seen from data 44B, he hits Jennings, the villain who hit Alfred, until he falls from the top of the building. Alfred panics because underneath is an acid tank that could cause death. However, *Batman* thinks that it is a fitting ending for such people. Such people are those who have committed crimes, and for *Batman*, they are no longer included in the human class but another type who no longer deserves legal punishment from the court. *Batman* defeats his enemies in pursuit of his personal freedom that those who commit crimes must end up in his hands and not be handed over to the police to be punished according to their crimes. For these reasons, *Batman* is a Rogue Hero.



<p><i>Figure 2.43.4. Detective Comics #220</i></p> <p>Timestamp: Page 5, 6<sup>th</sup> Panel</p> <p>Marcus: “Everyone seems to think we’re someone called ‘Batman and Robin’! I don’t understand!”</p> <p>Police: “Batman! Can’t you see the bat-signal? You’re needed there at headquarters!”</p>		
<p>45A/W/FCI/EI/CH/Supergirl</p> <p>From: <i>Supergirl Issue #1</i> (1982)</p> <p>Timestamp: Page 3</p> <p>Narration: “For it was here that this daughter of the stars found a new home, where she has been taken to the hearts of its people... And it is she who has repaid this kindness over and over again, dedicating her life to the well-being of her adopted world.”</p>	<p><i>Supergirl’s</i> cape is widely used for superhero activities. For example, <i>Supergirl</i> uses her cape to protect the factory workers. Not only that, she also used her cape to catch missiles in another chapter. The name and appearance of <i>Supergirl</i> itself has become a common sight in New York City as seen from Decker explanation when he saw <i>Supergirl</i> lifted up the train. New York City itself is the main setting in <i>Supergirl</i> (1982), so that city is the main culture in the series. For these reasons, <i>Supergirl’s</i> cape falls in the Functional Cultural Icon category.</p>	√
<p>45B/W/FCI/EI/CH/Supergirl</p>  <p><i>Figure 2.44. Supergirl protects the factory worker (1982)</i></p> <p>Timestamp: <i>Supergirl</i> (1962), Issue #1, Page 4, 3<sup>rd</sup> Panel</p>	<p><i>Supergirl</i> is officially created as the female counterpart to <i>Superman</i>. They are published by the same publisher, namely DC Comic. Although <i>Supergirl</i> was created as Superman's cousin, because <i>Supergirl</i> is the female counterpart of Superman, they have many similarities. First, in terms of strength. <i>Supergirl</i> has all the powers of <i>Superman</i>, it is even shown that she is stronger than <i>Superman</i> in some circumstances. Second, the similarity of the model and the color of the costume. <i>Supergirl’s</i> superhero costume model is based on <i>Superman’s</i> costume, and only changed to the trunk that becomes the skirt. Because there is no change in meaning and color in the cape of <i>Supergirl</i> which is the female counterpart of <i>Superman</i>, the cape of <i>Supergirl</i> is shown as Exploitation of the Icon.</p>	√
<p>45C/W/FCI/EI/CH/Supergirl</p> <p>From: <i>Supergirl</i> (1982)</p> <p>Timestamp: <i>Supergirl</i> (1962), Issue #16, Page 5, 2<sup>nd</sup> - 3<sup>th</sup> Panel</p> <p>Decker:</p>	<p><i>Supergirl</i> feels grateful for being accepted by the inhabitants of the earth even though she is not from there, so she repays their kindness by trying to protect all the inhabitants. She is</p>	


<p>“Supergirl just stopped a derailed El Train from going over the edge! Incredible I’ve never seen one of those super-folks up close before...but I guess they’re old hats to you! New York’s got a ton of ‘em!”</p>	<p>even willing to sacrifice herself to protect a factory worker. Her selfless nature to protect her community is a proof that <i>Supergirl</i> is a Citizen Hero.</p>	
<p>46A/W/FCI/HI/CH/Superman</p>  <p>Figure 2.45.1. <i>Superman hides his outfit in his cape</i></p>	<p><i>Superman's</i> cape serves as a protector. The iconic costume was created by Marthe Kent from the material that wrapped baby Kal-El when he arrived on Earth (Novriandi, 2018). Thus, as the costume isn't from earth, it is indestructible. This serves to protect <i>Superman</i> from various attacks launched by the enemy. Furthermore, his cape is used to put his regular clothes inside when he transforms into <i>Superman</i>. <i>Superman's</i> real name is Clark Kent; he hides his identity to protect those he cares about from retribution that might come from enemies who know his true identity. His disguise is proven the right choice. Because <i>Superman</i> keeps rescuing people, millions of people start knowing his existence as the earth's savior and wonder about his true identity, whether it's curiosity or bad intention. For all these reasons, <i>Superman's</i> cape falls into Functional Cultural Icon.</p>	<p>√</p> <p>√</p>
<p>46B/W/FCI/HI/CH/Superman</p>  <p>Figure 2.45.1. <i>Millennium Edition: Action Comics 1 (2016)</i></p> <p>Timestamp: Page 26, 1<sup>st</sup> Panel</p> <p>Narration: “C’mon, just say it, Miss Thorn! It’s indestructible! It’s not clothing! It’s armor!”</p>	<p><i>Superman</i> made his debut in Action Comics #1 in 1938, so his costume is a mix of inspiration that was formed to match the situation of the 1930s. First, his trunk and tight body suit are inspired by the strong men who were circus attractions in the 30s and used these 'shorts' to highlight their bulky muscles, the same case behind the choice for <i>Superman's</i> costume. Printing technology at the time was also extremely limited. Given the poor quality of comic book printers and paper stock, the red underpants were added to provide a better definition of <i>Superman's</i> body. Second, the cape. Although the notion of superheroes taking to the sky is somewhat common in today's comic book world, in the 1930s, these tropes needed to be established. As in, the creator had to make it clear that <i>Superman</i> was flying through the sky and not falling to his doom. Thus, the cape was stylized to articulate that Superman could fly. The cape's color has the same reason as using</p>	<p>√</p> <p>√</p>
<p>46C/W/FCI/HI/CH/Superman</p>  <p>Figure 2.45.2. <i>Action Comics Issue #1 (1938)</i></p>	<p>The cape's color has the same reason as using</p>	<p>√</p>



<p>Timestamp: Page 4, 1<sup>st</sup> Panel</p> <p>Governor: “What’s the meaning of this?”</p> <p>Superman: “Evelyn Curry is to be electrocuted in 15 minutes for murder. I have proof here of her innocence – a signed confession!”</p>	<p>a red trunk due to the poor quality of printing in 1930. Thus, since the time creation of <i>Superman's</i> cape has a historical effect on his appearance, <i>Superman's</i> cape is shown as a History of the Icon.</p> <p><i>Superman</i> not only defeats enemies that threaten the safety of the earth, but also helps society's trivial problems. As seen from data 46C, <i>Superman</i> is willing to take his time to save Evelyn Curry, one of the citizens who will be punished even though she is innocent. He didn't just solve it with violence, but went to the mayor's house and persuaded him to bring evidence that showed Evelyn's innocence. His service to save Evelyn is one of the many good deeds that he did until he was known by millions of people. For these reasons, <i>Superman</i> is a Citizen Hero.</p>	
<p>46D/W/FCI/HI/CH/Superman</p>		
 <p>Figure 2.45.3. Action Comics issue #250 (1938)</p>		
<p>Timestamp: Page 15, 4<sup>th</sup> Panel</p> <p>Superman: “Actually, bates did me a big favor! By now, millions of TV viewers are convince Clark Kent is not Superman—so my secret identity won’t be questioned for a long, long time...”</p>		
<p>47A/W/PPI/ECI/CH/C.Underpants</p>		√
 <p>Figure 2.46.1. Captain Underpants (2017)</p>	<p><i>Captain Underpants</i> is a superhero who was secretly made by 2 small children, George and Harold. Because of that, only the two of them know the identity of <i>Captain Underpants</i>. The power of <i>Captain Underpants</i> does not come from his superhero cape, but himself. Thus, <i>Captain Underpants'</i> cape only used to symbolize the identity of <i>Captain Underpants</i> as a superhero. For these reasons, <i>Captain Underpants'</i> cape falls in the Pure Personal Icon category.</p>	
<p>Timestamp: [09:53]</p> <p>George:</p>	<p>Harold and George made Captain Underpants only wear underwear and cape to parody other superhero. They said that many</p>	

<p>“But the all-time greatest superhero that we ever created was...”</p> <p>Harold “The Amazing Captain Underpants!”</p> <p>47B/W/PPI/ECI/CH/C.Underpants</p>	<p>superheroes wear underwear outside, but no one only wears underwear only, so they did it. Although they did not mention the name of the superhero in question, from the color of the red cape and the background of the school in US it could be proof that <i>Superman</i> of DC Comic is one of them. <i>Superman's</i> appearance that was made looked authoritative because wearing a cape turned into goofy in <i>Captain Underpants</i> because <i>Captain Underpants</i> only wear underwear and cape. Because there is a change in meaning in the cape, the <i>Captain Underpants</i> cape is shown as Evolutionary of the Icon.</p> <p>Although the appearance of <i>Captain Underpants</i> can invite laughter from the people around him because of his silly appearance, <i>Captain Underpants</i> did not care about it. He just thought to help the people around him if they seemed to need help. He even managed to help defeat the toilet monster with George and Herald. For these reasons, <i>Captain Underpants</i> is Citizen Hero.</p>	<p>√</p>
 <p>Figure 2.46.2. Captain Underpants (2017)</p> <p>Timestamp: [01:18:43]</p>	<p>As seen from the scene, <i>Metro Man</i> is known and loved by the citizens of Metro City society. A lot of people is willing to gather just to see him. <i>Metro Man</i> is shown being able to fly and shoots laser through his eyes, but never using the cape as medium for his attack. For that reason, <i>Metro Man's</i> cape is Pure Cultural Icon. The masses who cheers for <i>Metro Man</i> may be a city, but throughout the <i>Megamind</i> (2010) universe, it's shown to be the only city, in which mean <i>Metro Man</i> is known as the icon of the whole Metro City culture.</p> <p><i>Metro Man</i> has similar features with the superhero from DC Comics, <i>Superman</i>. Both of them are from another planet that was destroyed. Although the color is different, <i>Metro Man</i> costume, except for the disco tassel sleeve part, has almost the exact design of <i>Superman</i>. Their hairstyle are also similar. However, different from <i>Superman</i> who hides his ability and act humbly, <i>Metro Man</i> blatantly reveals his power and acts proud about it. His costume acted as a medium to show his arrogant and narcissistic character as superhero. As proven by how he casually calls the people who love him as random citizen with laugh. Thereby, despite the physical</p>	<p>√</p>
<p>48/W/PCI/ECI/RH/Metro Man</p>  <p>Picture 2.47. Megamind (2010)</p> <p>Timestamp: [11:34]</p> <p>Voice from Crowd: I love you, Metro Man! Metro Man: And I love you, random citizen! Ha ha ha~!</p>		

	<p>resemblance, the meaning of <i>Metro Man</i> cape has distorted, so his cape belongs to Evolutionary of the Icon.</p> <p>From the explanation above, it is evident that <i>Metro Man</i> is the exact opposite of Superman, the embodiment of superhero, in which mean <i>Metro Man</i> is a Rogue Hero.</p>	
<p>49A/W/FLI/HI/CH/Doctor Strange</p>  <p>Figure 2.48.1. Dr. Strange issue #181 (1968)</p> <p>Timestamp: Page 10, 3<sup>rd</sup> – 4<sup>th</sup> Panel</p> <p>The Ancient Ones:      “That is because of your deed, my son! Your triumph over Dormammu has broken the spell which he had placedd on me, ages ago!”      “And now, it is time for you to receive your reward...See what I bestow upon thee!”      “From this moment forthm you shall have new cape, and a more wondrous amulet!”</p>	<p><i>Doctor Strange</i> has a magic cape known as the <i>Cloak of Levitation</i>. As the name implied, his cloak or cape has an additional function besides symbolizing his identity as a superhero, namely levitation. <i>Doctor Strange's</i> reputation itself is not widely known among ordinary citizens. This can be seen from 49A's data where Doctor Strange is considered as a strange person even though he is thinking about a mission to save the reality. They know neither him nor his caped appearance. He is only known by a few enemies who were aiming for him, including <i>Shuma-Gorath</i>. For these reasons, <i>Doctor Strange's</i> cape falls into the Functional Local Icon category.</p> <p><i>Doctor Strange's</i> first encounter with his magic cape occurred in 1964, in the comic <i>Strange Tales #127</i> (Kurniawan, 2022). In that issue, <i>Doctor Strange</i> purposely traveled to the Dark Dimension to fight <i>Dormammu</i>, and he also helped the evil entity that was fighting the Mindless Ones. After <i>Doctor Strange</i> succeeded, The Ancient Ones presented <i>Doctor Strange</i> with a magic cape known as the <i>Cloak of Levitation</i>. Thus, because there is a specific time and place in the making of <i>Doctor Strange's</i> cape icon, the cape is shown as the History of the Icon.</p>	<p>√</p> <p>√</p>
<p>49B/W/FLI/HI/CH/Doctor Strange</p>  <p>Figure 2.48.2. Dr. Strange issue #181 (1968)</p> <p>Timestamp: Page 7, 1<sup>st</sup> Panel</p>	<p><i>Doctor Strange</i> who doesn't care about what people say and only focuses on saving reality is not like that before. Before he became a superhero, <i>Strange</i> was a selfish doctor who only cared about the wealth of his career. After he was involved in a car accident that destroyed his hand, he was unable to perform any more surgery because his hands were shaking uncontrollably. Just as he was starting to give up, he heard news about the <i>Ancient One</i> who could heal everything. He wanted to the <i>Ancient One</i> to heal him, but the <i>Ancient One</i> refused because of his arrogance, even though the old man could actually sense</p>	

<p>Dr. Strange:  “But, how to halt him from overthrowing reality?? Only that may concern me now! I’ll worry about my precious identity later! ...if there is a later...for any of us!”</p> <p>Citizen 1:  “Are we gonna let that weirdo walk off?”</p> <p>Citizen 2:  “Why stop him? He’s done nothing...!”</p> <p>Citizen 3:  “You sure, lady? We’ll remember that name—Dr. Strange!”</p>	<p>the good side inside of <i>Strange</i>. <i>Strange's</i> sense of heroism emerges when he finds the Ancient One's disciple, Baron <i>Mordo</i>, trying to kill the old man. The confrontation with <i>Mordo</i> causes him to be shackled by restraining spells that prevent him from attacking <i>Mordo</i> or warning <i>the Ancient One</i>, so <i>Strange</i> desperately and selflessly accepts <i>the Ancient One's</i> offer to become his apprentice in order to have any hope of helping the old man. <i>The Ancient One</i>, delighted by <i>Strange's</i> genuine change of heart, accepts him immediately frees him from the safety spell while explaining that he is aware of <i>Mordo's</i> betrayal all along. Finally, after <i>the Ancient One</i> gave all of his mystical training to <i>Doctor Strange</i>, <i>Doctor Strange</i> used his knowledge to help keep his universe safe. For those reasons, <i>Doctor Strange</i> is a Citizen Hero.</p>	<p>√</p>
<p>49C/W/FLI/HI/CH/Doctor Strange</p>		
 <p>Figure 2.48.3. Dr. Strange issue #183 (1968)</p> <p>Timestamp: Page 13, 1<sup>st</sup> Panel</p> <p>Stephen (Doctor Strange):  “And now, my friend’s chamber lies within easy access to one who possesses a mystic cloak of levitation!”</p>		
<p>50A/W/PLI/AI/RH/Scarlet Witch</p>	<p>In Avengers, the superheroes who joined started from recruitment by S.H.I.E.L.D, a secret agent tasked with finding super humans to protect Earth from the enemy threats (Nurfadilah, 2022). From S.H.I.E.L.D, a super hero was born with the name Avengers Team.</p>	<p>√</p>
<p>From: <i>The Vision and the Scarlet Witch</i> issue #1 (1982)  Timestamp: Page 4, 1<sup>st</sup> Panel</p> <p>Child 1:  “Two avengers – the Vision and his wife, the Scarlet Witch – have moved to Leonia!”</p>	<p>The Avengers include <i>Captain America</i>, <i>Iron Man</i>, <i>Thor</i>, <i>Hulk</i>, <i>Black Widow</i>, <i>Ant-Man</i>, <i>Spiderman</i>, <i>Captain Marvel</i>, <i>Doctor Strange</i>, and <i>Scarlet Witch</i>. However, as seen from data</p>	

<p>Child 2: “Two ex-Avengers, you mean!”</p> <p>Child 3: “Wow! They’re the first superheroes I’ve ever seen!”</p>	<p>50A, Wanda, <i>Scarlet Witch’s</i> real name, is said to have left the Avengers along with <i>Vision</i>, her husband. Even when news broke that two former Avengers moved into their neighborhood, only 3 small children tried to approach their house out of curiosity. No reporters tried to cover them. Thus, not many ordinary people knows the <i>Scarlet Witch</i>. <i>Scarlet Witch’s</i> cape itself only has a function to symbolize her identity as a superhero. This can be seen from data 50B where <i>Scarlet Witch</i> attacks <i>Magneto</i> with her hands, while her cape lays behind her back. In conclusion, <i>Scarlet Witch’s</i> cape falls into Pure Local Icon.</p>	<p>√</p>
<p>50B/W/PLI/AI/RH/Scarlet Witch</p>	<p>The <i>Scarlet Witch’s</i> cape is red. Some of the positive meanings of the color red that are in line with the <i>Scarlet Witch</i> character include strength, energy, warmth, and basic survival (Groenholm, 2010). Strength and energy, because she is able to bring <i>Magneto</i> to his knees with her magic power. Warmth, because she is able to love <i>Vision</i> who is an android. <i>Basic survival</i>, because <i>Scarlet Witch</i> immediately uses her instincts to attack <i>Magneto</i> when she thinks <i>Magneto</i> has hurt his husband. Because <i>Scarlet Witch’s</i> personality can be identified from the color of her cape, her cape is shown as Appearance of the Icon.</p>	
<div data-bbox="355 674 686 864" data-label="Image"> </div> <p data-bbox="347 869 699 965">Figure 2.49.2. <i>The Vision and the Scarlet Witch</i> issue #8 (1982)</p> <p data-bbox="336 1003 699 1032">Timestamp: Page 18, 6<sup>th</sup> Panel</p> <p data-bbox="336 1070 708 1234">Scarlet Witch: “And sore beset, Magneto! On your knees, Boaster! Kneel, as you would have had all humanity kneel to you”</p>	<p>In addition to the positive meaning, the color red also has several negative meanings that are in line with the <i>Scarlet Witch</i> character, including: defiance and aggression (Groenholm, 2010). She showed defiance and aggression as she directly attacked <i>Magneto</i> without confirming the situation first. In fact, <i>Vision</i> was only screaming for arguing with <i>Magneto</i>, and <i>Magneto</i> had made it clear that he had no intention of attacking. However, <i>Scarlet Witch</i> neither listened nor believed him. She only believes in her individual belief that <i>Magneto</i> intends to harm her and <i>Vision</i> who is his enemy. Carelessness and thoughtlessness are forms of individual value that are not part of U.S belief. Therefore, <i>Scarlet Witch</i> is a Rogue Hero.</p>	
<p>51A/W/PCI/ECI/CH/Sentry</p>	<p>When <i>Sentry</i>, or also known as Bob Reynon, first introduced in the <i>Sentry #1</i> in</p>	<p>√</p>



Figure 2.50.1.Sentry #1 (2000)

Timestamp: Page 9, 3th Panel

Narration:

You remember a picture... An iconic image that even you are proud of. You are not supposed to be proud, but this is different.

The photograph is a reflection of you. It's the encapsulation of your benevolent intent that's sent six billion people safely into dreamland over time.

You watch over the world – It is your sworn duty.

51B/W/PCI/ECI/CH/Sentry



Picture 2.50.2.Sentry #1 (2000)



Timestamp: Page 9, 2nd Panel

Sentry:

'My Sentry sensors tell me the Blue Buffoon has attacked empire state university! I must alert Spider-Man! Little does he suspect Robby Reynolds and the Sentry are one and the same!'

2000, everyone doesn't remember him. It means that everyone knows him before, implying that he's part of the culture. As seen from the picture a, *you* in the picture is Peter Parker who took photo of *Sentry* for his job doesn't remember him. Peter Parker is a well-known superhero from Marvel called Spiderman, and judging that a notable superhero took picture of him and even stating that *Sentry* made six billion people safe and has watched the world. Furthermore, the photo earned Peter Parker a Pulitzer Prize, implying that the appearance of *Sentry* holds quite value in society. As for *Sentry* cape, from picture b it can be concluded that it doesn't hold functional benefit for battle. *Sentry* states that his sensor detects something, however he doesn't use any gesture with his hand nor his cape that indicates he used it. Meaning, his power, specifically his sense, doesn't rely on his physical attire but mental power, his brain. Moreover, as shown from picture a, *Sentry* cape flutters with the wind, making him appear bigger and accentuating his Figure 1. as the protector of the world. Thus, *Sentry* cape belongs to Pure Cultural Icon.

*Sentry* is said to be the Marvel equivalent of Superman from DC Comic due to their similarity in power and appearance (Irvan, 2021). However, rather than plagiarism, *Sentry* can be said to be a parody of Superman because although *Sentry* has several similar characteristics with Superman, *Sentry* mentality, morality, and other power is different from Superman. For example, from picture a, *Sentry* is being forgotten by the society he protected unlike Superman. Not only that, in physical and origin aspect, *Sentry* has blonde hair and is a human, contrasting with Superman who has black hair and is an alien. Furthermore, *Sentry* power isn't innate, but rather comes from a serum that he has to consume with increased doses every time he needs to transform to *Sentry* (Irvan, 2021). Evenmore, *Sentry* cape uses the opposite color of red, which is blue (Olesen, 2013). Thus, *Sentry* cape is specifically showed that he and Superman are two contrast Figure 1.s that while they're similar, they also have different value. Meaning, his cape changes the meaning

	<p>into different. Thus, <i>Sentry</i> cape belongs to Evolutionary of the Icon.</p> <p>The reason behind <i>Sentry</i> choice of cape can be seen from picture a where Peter Parker stated <i>Sentry</i> purpose. <i>Sentry</i> protected people because he deemed it as his duty as superhero. He didn't ask for reward nor publicity as can be seen that the photo was secretly taken since <i>Sentry</i> didn't even face the camera. Considering the evidences, <i>Sentry</i> belongs to Citizen Hero.</p>	
<p>52A/W/PCI/AI/CH/Miss America</p>  <p>Figure 2.51.1. Miss America Issue #1: Mudies (1944)</p> <p>Timestamp: Page 3, 2<sup>nd</sup> Panel</p> <p>Miss America: “Thanks, driver! I’ll pay later!”</p> <p>Taxi Driver: “What the?? Why, it’s miss America!”</p>	<p><i>Miss America</i> is widely known and respected by the surrounding environment. She is shown thanking the taxi driver casually and promising to pay for it later as if it was a normal thing to do. The taxi driver himself, even in his astonished state, is able to recognize <i>Miss America</i>. If a taxi driver who is an ordinary citizen can recognize her with just one glance, it means that <i>Miss America's</i> reputation is already known to the public. As for <i>Miss America's</i> cape, it was only used as a disguise because her abilities came from herself, not the cape. She got her powers while repairing a machine in the middle of a storm and was hit by lightning. For that reasons, <i>Miss America's</i> cape falls in the category of Pure Cultural Icon.</p> <p>Judging from the name alone, <i>Miss America</i> is made to represent the US. Not only that, her superhero costumes also contain elements of the US flag. The color of the costume is blue and red which is the color theme of US flag. The logo on her chest also bears resemblance to the US flag with a white star-patterned shield between the blue sky and a red white stripe below it. Because of this combination, <i>Miss America's</i> is shown as an Iconic Group.</p>	<p>√</p> <p>√</p>
<p>52B/W/PCI/IG/CH/Miss America</p>  <p>Figure 2.51.2. Miss America Issue #1: Mudies (1944)</p> <p>Timestamp: Page 7, 3<sup>rd</sup> Panel</p> <p>Miss America: “Thanks, driver! I’ll pay</p>	<p><i>Miss America</i> is not a superhero who uses excessive violence. This can be seen from how <i>Miss America</i> tries to bring a murderer to the police rather than prosecute him with her own strength. However, the killer misunderstood and thought <i>Miss America</i> would drop him to teach him a lesson. <i>Miss America</i> didn't make an attempt to soothe him because she feels it unnecessary to calm a criminal. She is trying to take her to the police to reduce crime in her country so that peace can be achieved. For</p>	

<p>later!”</p> <p>Taxi Driver: “What the?? Why, it’s miss America!”</p>	<p>these reason, <i>Miss America</i> is a Citizen Hero.</p>	
<p>53A/W/PPI/HI/RH/Radioactive man</p>	<p><i>Radioactive Man</i> has no power. It can be seen from how he has to climb the railing to kick his opponent. Thus, his cape only symbolizes his identity as a superhero. <i>Radioactive Man</i> isn't well-known by people. It's only his partner, Fallout Boy, which calls his name. Even his enemies don't appear to quite know him. They only think of him as a hindrance that needs to be defeated. In conclusion, <i>Radioactive Man's</i> cape falls into Pure Personal Icon.</p>	√
<div data-bbox="365 573 673 801" data-label="Image"> </div> <p data-bbox="352 804 687 871">Figure 2.52.1. <i>The Simpsons</i> Season 7 Eps 2 (1995)</p> <p data-bbox="336 904 571 938">Timestamp: [13:22]</p> <p data-bbox="336 972 708 1137">Fallout Boy: “Billowing backpacks, Radioactive man! It’s the worst villain among them all! The Scout Master!”</p>	<p><i>Radioactive Man</i> character is based on a superhero from DC Comic, Batman. Several scenes in the episode also reference the Batman television series from the 1960s (Martyr, 2000). Therefore, if the Batman series doesn't exist, Radioactive Man won't exist either. Although the appearance of <i>Radioactive Man</i> at first glance does not resemble Batman because of the contrasting color of their costumes, there are some similarities between the two of them. First, both of them have no superpowers, so they have to take advantage of the tools and their surroundings. Second, both of them have a sidekick. Batman's sidekick is Robin, while Radioactive Man's sidekick is Fallout Boy. Third, both of them wore similar costumes in terms of models. For these reasons, the cape of <i>Radioactive Man</i> is shown as a History of the Icon.</p> <p><i>Radioactive Man</i> along with his side-kick defeats hordes of Scout Masters. <i>Radioactive Man</i> does not hesitate to finish off his enemies to uphold justice. For that reason, <i>Radioactive Man</i> is a Rogue Hero.</p>	√
<p>53B/W/PPI/HI/RH/Radioactive man</p>	<p><i>Radioactive Man</i> character is based on a superhero from DC Comic, Batman. Several scenes in the episode also reference the Batman television series from the 1960s (Martyr, 2000). Therefore, if the Batman series doesn't exist, Radioactive Man won't exist either. Although the appearance of <i>Radioactive Man</i> at first glance does not resemble Batman because of the contrasting color of their costumes, there are some similarities between the two of them. First, both of them have no superpowers, so they have to take advantage of the tools and their surroundings. Second, both of them have a sidekick. Batman's sidekick is Robin, while Radioactive Man's sidekick is Fallout Boy. Third, both of them wore similar costumes in terms of models. For these reasons, the cape of <i>Radioactive Man</i> is shown as a History of the Icon.</p> <p><i>Radioactive Man</i> along with his side-kick defeats hordes of Scout Masters. <i>Radioactive Man</i> does not hesitate to finish off his enemies to uphold justice. For that reason, <i>Radioactive Man</i> is a Rogue Hero.</p>	√
<div data-bbox="357 1238 683 1402" data-label="Image"> </div> <p data-bbox="360 1404 679 1471">Figure 2.52. <i>The Simpsons</i> Season 7 Eps 2 (1995)</p> <p data-bbox="336 1505 571 1538">Timestamp: [13:22]</p>	<p><i>Radioactive Man</i> character is based on a superhero from DC Comic, Batman. Several scenes in the episode also reference the Batman television series from the 1960s (Martyr, 2000). Therefore, if the Batman series doesn't exist, Radioactive Man won't exist either. Although the appearance of <i>Radioactive Man</i> at first glance does not resemble Batman because of the contrasting color of their costumes, there are some similarities between the two of them. First, both of them have no superpowers, so they have to take advantage of the tools and their surroundings. Second, both of them have a sidekick. Batman's sidekick is Robin, while Radioactive Man's sidekick is Fallout Boy. Third, both of them wore similar costumes in terms of models. For these reasons, the cape of <i>Radioactive Man</i> is shown as a History of the Icon.</p> <p><i>Radioactive Man</i> along with his side-kick defeats hordes of Scout Masters. <i>Radioactive Man</i> does not hesitate to finish off his enemies to uphold justice. For that reason, <i>Radioactive Man</i> is a Rogue Hero.</p>	√
<p>54A/W/FLI/AI/RH/Spawn</p> <p>From: <i>Spawn</i> issue #6 (1992) Timestamp: Page 11, 1<sup>st</sup> Panel</p> <p>Homeless man 1: “Yo! Al, why you always sitting by yourself? We diseased or something? C’mon, man. We ain’t here to getcha.</p>	<p><i>Spawn</i> doesn't have a home because he was revived from the dead by the demon, so he lives in the alley where the homeless people live in. The bums didn't mind either <i>Spawn's</i> existence or his origins. They immediately accepted him like family out of the same fate. Apart from the homeless people, the only ones who know of <i>Spawn's</i> identities are the enemies who try to destroy him. <i>Spawn</i> asks</p>	√



We're just here."

Homeless man 2:

"We don't care what you're running from! Hell we all got secrets that'd chill your blood. But it don't do no good to keep rehashing the past. Surviving's what we're about."

54B/W/FLI/AI/RH/Spawn



Figure 2.53.1.Spawn issue #15 (1992)

Timestamp: Page 21, 3<sup>rd</sup> Panel

Spawn:

"His cape will only get in the way now. Other than for show, he sees no reason to keep it. As Spawn walks away, lost in the clattering of guns and ammo, neither he nor bobby notice the cape as it slithers after them!"

54C/W/FLI/AI/RH/Spawn



Figure 2.53.Spawn issue #7 (1992)

Timestamp: Page 14, 4<sup>th</sup> - 5<sup>th</sup> Panel


Narration:

"Get the picture now? I could've rammed these boards so far through those beady little eyes that your brains would be oozing out of the sockets! Ya see I don't like being muscled.

to be resurrected not to do a superhero stunt, but to be given a last chance to see his wife, so he rarely comes out unless searching for his wife. As for *Spawn's* costume, including his cape, is a living symbiote with powers and a mind all of its own. Powered by the same necroplasm as *Spawn*, this symbiote protects *Spawn* while also feeding off of his energy and spinal fluid. That's why when *Spawn* took off his cape, it was able to follow him because *Spawn* is the cape's host. For these reasons, *Spawn's* cape falls into the Functional Local Icon category.

The cape that *Spawn* wears is part of the result of *Spawn's* agreement with Malebolgia, the demon. The cape seeks to protect and empower its host. Some of the positive meanings of the color red are basic survival and fight or flight. While the negative meaning is defiance and aggression. This can be seen from *Spawn's* cape which, when *Spawn* took it off, it immediately moves to chase after him regardless of *Spawn's* desire. Furthermore, when anyone other than *Spawn* tried to put on *Spawn's* mask, they would be immediately attacked even though *Spawn* had no intention of doing so. The *Spawn* cape model is not made to resemble a superhero cape, but a villain cape with a high collar. This is because the origin of the cape is from hell which has a fiery fire. In conclusion, *Spawn* cape is shown as Appearance of the Icon.

*Spawn* is not a superhero character who has a high moral sense. When an ordinary citizen was rude to him, even though he managed to restrain himself from doing physical violence, he did verbal abuse by threatening the ordinary citizen. Not only that, when a criminal tried to kidnap his wife's child, he did not hand over the kidnapper to the police, but killed the kidnapper in a sadistic way. He judges them according to his own standards of righteousness akin to that of a vigilante, so *Spawn* is a Rogue Hero.

<p>Especially when I said I'd leave. Now then. Unless you want me to get really pissed off, I suggest we switch roles."</p>		
<p>55/W/PCI/EI/RH/SupermanF</p>  <p>2.54. <i>Family Guy</i> Season 2 Episode 2 (1999)</p> <p>Timestamp: [14:11]</p> <p>Peter Griffin: What are you doing here?</p> <p>Superman: "I killed a hooker. She made a crack about me being faster than a speeding bullet, so I ripped her in half like a phone book."</p>	<p><i>Family Guy</i> (1999) is a comedy animated-series that often talks issue about American culture in satirical way (James, 2009). As seen in this scene where Peter Griffin, one of the main protagonists, talks with Superman, an American superhero from DC Comic. Peter didn't expect to see <i>Superman</i>, a supposedly noble character who saves other, to be in hell. This means that while <i>Superman</i> has different aspect to his personality as seen from his angry issue, he is still a superhero known to save people in America. Additionally, <i>Superman's</i> cape is there to further symbolize that it's Superman. Thus, Superman cape belongs to Pure Cultural Icon.</p> <p>As mentioned before, while <i>Superman</i> retains some of his original appearance and is subtly known for his heroic achievement, his character got added with negative traits. <i>Family Guy</i> did that to make fun of <i>Superman</i> noble character. Instead of being the good role-model, Superman is being portrayed in this scene as a sinful man that likes to play around and have no self-control over a simple issue. Thus, <i>Superman</i> and his cape value is being used in different ways so that it'll appeal to masses which puts it in Exploitation of the Icon.</p> <p>Due to some change in <i>Superman</i> personality, it distorts his value from someone who's the role-model of nation to someone who value individual freedom and wish to fulfill his desire in expense of others. Meaning, <i>Superman</i> in <i>Family Guy</i> is Rogue Hero.</p>	<p>√</p>