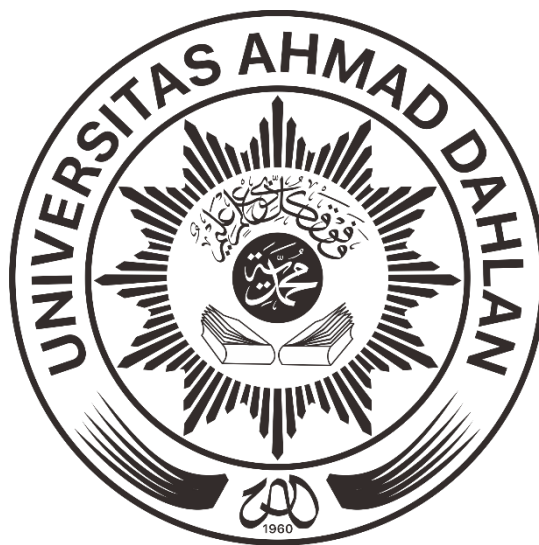


**HYPERSEXUALIZATION OF BLACK WIDOW IN  
THE *IRON MAN 2* MOVIE**

**Undergraduate Thesis**

**Submitted as a Partial fulfillment of Requirements  
to Obtain *Sarjana Sastra* Degree English  
Literature Departement**



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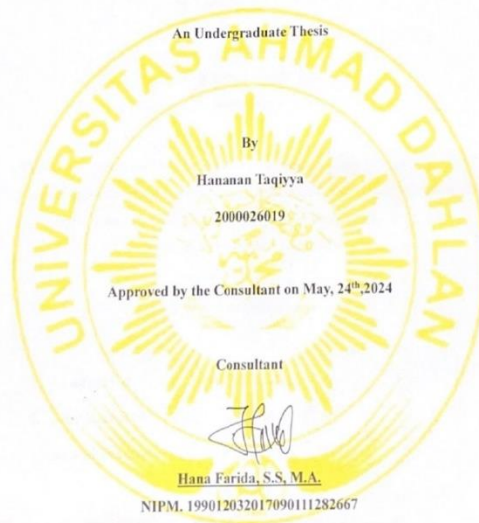
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**2024**

## APPROVAL PAGE

APPROVAL PAGE

HYPERSEXUALIZATION OF BLACK WIDOW IN THE  
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## RETIFICATION PAGE

RETIFICATION PAGE

HYPERSEXUALIZATION OF BLACK WIDOW IN THE  
*IRON MAN 2* MOVIE

An Undergraduate Thesis

BY

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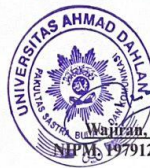
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Herewith, I state that all these statements, opinions, analysis, that I have written in this undergraduate thesis entitled *HYPERSEXUALIZATION OF BLACK WIDOW IN THE IRON MAN 2 MOVIE* are my original work. During the process, I optimally conducted my own research with the help of some references and suggestion. Every word and statement taken from these references are treated as quotation and experts in which the name of the author and publisher are stated. If any claim related to this analysis that I made persist in the future, I would be fully responsible for my clarification.

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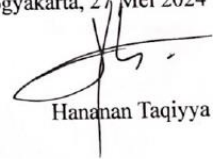
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*Assalamualaikum warahmatullahi wabarakatuh*

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Through this writing, I would like to express my deepest gratitude to all parties who have helped, supported, and prayed for me, enabling me to complete this research. Therefore, I extend my thanks to:

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Moreover, I acknowledge that this work is certainly far from perfect. Therefore, I would greatly appreciate any constructive criticism, suggestions, and feedback for the betterment of myself and this work.

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Yogyakarta, 27 Mei 2024

Hananan Taqiyya

## MOTTO

*“(Kami anugerahkan juga kepadanya) rasa kasih sayang (kepada sesama) dari Kami dan bersih (dari dosa). Dia pun adalah seorang yang bertakwa.”*

*Q.S. Maryam:13*

*“Allah tidak membebani seseorang melainkan sesuai dengan kesanggupannya.”*

*Q.S. Al-Baqarah:286*

*“Selalu ada harga dalam sebuah proses. Nikmati saja lelah-lelah itu. Lebarkan rasa sabar itu. Semua yang kau investasikan untuk menjadikan dirimu serupa yang kau impikan, mungkin tidak akan selalu berjalan lancar. Tapi, gelombang-gelombang itu yang nanti bisa kau ceritakan.”*

*~Boy Chandra*

## DEDICATION PAGES

*This undergraduate thesis is dedicated to:*

***My first love, Ayah, a man full of love and responsibility. Thank you for always striving for my life. Although you never had the chance to attend university, because of you, your children have earned their degrees. Thank you for all your hard work, thank you for every drop of sweat shed in every step you took in fulfilling your responsibilities as the head of the family. Thank you for educating, motivating, and supporting me until I could complete my studies and earn my degree. Ayah, your little girl has grown up and is ready to pursue higher dreams. May Allah reward your kindness with His Firdaus.***

***The door to my heaven, Ummi, an incredibly inspiring woman who has greatly contributed to my growth. Thank you for all the support, approval, attention, love, and prayers always included in your every prostration for my success. Thank you, Ummi, because of your prayers and blessings, your little girl has been able to complete her studies. Thank you for always being strong and resilient. Thank you for teaching me to always have shoulders as sturdy as rocks in the ocean and feet as strong as tree roots wherever and whenever. May Allah reward your kindness with His Firdaus.***

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## ABSTRACT

### HYPERSEXUALIZATION OF BLACK WIDOW IN THE *IRON MAN 2* MOVIE

By

Hananan Taqiyya (2000026019)

This undergraduate thesis explores the hyper-sexualization of the character Black Widow (Natasha Romanoff) in the movie "Iron Man 2" (2010) within the context of the Marvel Cinematic Universe (MCU). The MCU, initiated by Marvel Studios, traditionally spotlighted male superheroes like Iron Man, Captain America, and Thor, epitomizing classical heroism. However, with the introduction of female characters, the narrative began shifting towards more multidimensional and empowered heroines. This research focuses on Black Widow's debut in "Iron Man 2," examining how her portrayal as a femme fatale intersects with themes of hypersexuality, mainly through the lens of Barthes's semiotic theory and the male gaze theory proposed by Laura Mulvey.

This qualitative study examines Black Widow's character through a comprehensive analysis of "Iron Man 2" (2010), supplemented by the "Black Widow" (2021) film, scholarly articles, journals, and critical analyses. The research involves detailed viewing and documentation of the films, focusing on character identities, contextual details, dialogues, and interactions. Semiotic theory is used to explore the mythology of the "femme fatale," while the male gaze theory helps in understanding the hypersexualization depicted through specific film techniques.

The study finds that Black Widow's hypersexualization is evident in her physical portrayal and the emphasis on her sexual allure. Her persona as a femme fatale is intertwined with the male gaze, which objectifies her as a seductive figure. Black Widow's intelligence and skills, which she uses to outmaneuver adversaries, further reinforce her femme fatale archetype. Using Roland Barthes' semiotic theory, the research identifies key characteristics of the femme fatale in Black Widow, including her intelligence and beauty, which she leverages to manipulate Iron Man. The male gaze theory highlights how specific camera angles and the depiction of women as images and spectacles contribute to the hypersexualization of her character. This thesis demonstrates that the hypersexualization of Black Widow in "Iron Man 2" is a manifestation of the male gaze, reinforcing harmful gender stereotypes and objectification of women in media. However, it also underscores her complexity and multifaceted nature as a character who uses her intelligence and skills to achieve her objectives.

*Keywords: Black Widow, Hypersexualization, Femme Fatale, MCU, Semiotic Theory, Male Gaze, Iron Man 2*

## **ABSTRAK**

### **HYPERSEXULIZATION OF BLACK WIDOW IN THE *IRON MAN 2* MOVIE**

By

Hananan Taqiyya (2000026019)

*Skripsi ini mengeksplorasi hiperseksualisasi karakter Black Widow (Natasha Romanoff) dalam film "Iron Man 2" (2010) dalam konteks Marvel Cinematic Universe (MCU). MCU, yang diprakarsai oleh Marvel Studios, secara tradisional menyoroti superhero laki-laki seperti Iron Man, Captain America, dan Thor, yang melambangkan kepahlawanan klasik. Namun, dengan diperkenalkannya karakter perempuan, narasi mulai beralih ke pahlawan yang lebih multidimensional dan berdaya. Penelitian ini berfokus pada debut Black Widow di "Iron Man 2," dengan menelaah bagaimana penggambaran dirinya sebagai femme fatale bersinggungan dengan tema hiperseksualitas, terutama melalui lensa teori semiotik Barthes dan teori male gaze yang diusulkan oleh Laura Mulvey.*

*Studi kualitatif ini menelaah karakter Black Widow melalui analisis komprehensif terhadap film "Iron Man 2" (2010), yang dilengkapi dengan film "Black Widow" (2021), artikel ilmiah, jurnal, dan analisis kritis. Penelitian ini melibatkan penayangan dan dokumentasi mendetail dari film-film tersebut, dengan fokus pada identitas karakter, detail kontekstual, dialog, dan interaksi. Teori semiotik digunakan untuk mengeksplorasi mitologi "femme fatale," sementara teori male gaze membantu memahami hiperseksualitas yang digambarkan melalui teknik-teknik film tertentu.*

*Studi ini menemukan bahwa hiperseksualisasi Black Widow terlihat jelas dalam penggambaran fisiknya dan penekanan pada daya tarik seksualnya. Personanya sebagai femme fatale terjalin dengan male gaze, yang mengobjektifikasinya sebagai sosok yang menggoda. Kecerdasan dan keterampilan Black Widow, yang ia gunakan untuk mengalahkan musuh-musuhnya, semakin memperkuat arketipe femme fatale-nya. Dengan menggunakan teori semiotik Roland Barthes, penelitian ini mengidentifikasi karakteristik utama femme fatale dalam diri Black Widow, termasuk kecerdasan dan kecantikannya, yang ia manfaatkan untuk memanipulasi Iron Man. Teori male gaze menyoroti bagaimana sudut kamera tertentu, dan penggambaran perempuan sebagai gambar dan tontonan, berkontribusi pada hiperseksualisasi karakternya. Tesis ini menunjukkan bahwa hiperseksualisasi Black Widow dalam "Iron Man 2" merupakan manifestasi dari male gaze, yang memperkuat stereotip gender yang merugikan dan objektifikasi perempuan dalam media. Namun, hal ini juga menekankan kompleksitas dan sifat multifaset karakternya yang menggunakan kecerdasan dan keterampilannya untuk mencapai tujuannya.*

**Kata Kunci:** *Black Widow, Hiperseksualisasi, Femme Fatale, MCU, Teori Semiotik, Male Gaze, Iron Man 2*